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# Significant Etymology

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or

## Roots, Stems, and Branches of the English Language

BY

THE VERY REV.

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EDINBURGH AND LONDON
MCMVIII

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# PREFACE.

THIS book is simply what it professes to be, a collection and explanation of the significant etymologies of the English language. It is not written for philologists, but for intelligent and thoughtful men and women who are interested in the study of their own language, and of the sources from which it is derived. I have called it "Significant" Etymology, because only those roots are given which throw light upon the signification of the words derived from them. To quote a word from German, for example, of the same sound and of the same meaning as our own, is not significant etymology, but insignificant and useless, unless for comparative philology; and besides, it is just as likely that the German word has been taken from the English as the English from the German. In every case, however, where the original word helps us to understand the meaning of an English word better, or shows us how it has come to bear its present meaning, I have endeavoured to trace the etymology clearly step by step through the written records of even past centuries, until its origin has been found in the fixed form of a parent language.

I do not claim originality for the etymologies I have given, otherwise they would be of very little value, but I

have traced them with care through all the changes of letters, sounds, and meanings which they have undergone down to the present day. The Dictionaries and other books in many languages to which I have been indebted are far too numerous to be mentioned here or referred to in the notes, for there are very few books bearing on the subject which I have not consulted, and to which I am not more or less indebted; while in many cases I have used the very definitions which their authors have given of the words in question. Special acknowledgment is due to Dr Smythe-Palmer, to whose valuable manual, 'The Folk and their Word-Lore' (Routledge, 1904), I owe the explanation of many of the words noted in this book.

While I cannot claim credit for the originality of the assigned etymologies, I do claim credit for the originality of the method in which the words are arranged—viz., in groups, according to the different subjects of which they treat, or from which they are taken. In all the etymological books in our language, words are classified and arranged either according to the languages from which they are derived, according to the laws under which the changes have taken place, or according as they have narrowed or broadened in meaning, or improved or deteriorated in sense; but this is the first time, so far as I know, and most certainly in English, where, without overlooking altogether these methods of classification, they have been arranged in an orderly manner, beginning with words connected with the universe at large; then the heavenly bodies; the earth, its two great domains of land and water; the mineral, vegetable, and animal kingdoms; man, his bodily structure, including food, clothing, and habitation, his mental powers,

his moral faculties, and his spiritual nature. From tests applied, it has been found that in grouping words in this way a special interest is not merely awakened but maintained in their study; and that in thus dealing with a whole group of words at one time, a naturally dry subject is invested with a fresh charm and a deeper meaning.

As I have endeavoured to stick to my text throughout, and have given the etymologies of the words which were connected with the special subject of each chapter, I have in the notes at the foot of the different pages given the most important English words, whatever their subject, derived from the root words quoted in the text. These words referring to so many different subjects, being in the notes, do not interfere with the thread of the chapter, and wherever necessary their signification is explained, for the purpose of showing how their meaning came to be derived from that of the root word.

For many valuable illustrations in the notes I am indebted to the readable Dictionary of Mr Milne, while throughout the whole volume, in addition to a multitude of other authorities, I have been greatly helped by such recent works as those of Professor Skeat, Murray's great English Dictionary, now drawing towards a close, and 'Words and their Ways in English Speech,' by the American Professors Greenough and Kittredge.

JAMES MITCHELL.

EDINBURGH, 14 ABERCROMBY PLACE,
*February* 1908.

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## CONTRACTIONS.

AS.....Anglo-Saxon.
Dan.....Danish.
Dut.....Dutch.
F.....French.
Gael.....Gaelic.
Ger.....German.
Gr.....Greek.
Goth.....Gothic.
Icel.....Icelandic.
It.....Italian.
L.....Latin.
ME.....Middle English.
OE.....Old English.
OF.....Old French.
OH.Ger....Old High German.
Port.....Portuguese.
Prov.....Provençal.
Sp.....Spanish.
Sans.....Sanscrit.

## ERRATA.

P. 15, l. 20, *for* "tempo" *read* "temno."
,, 55, l. 29, *for* "gamem" *read* "gamein."
,, 65, l. 12, *for* "drosys" *read* "drosos."
,, 69, l. 3, *for* "is" *read* "are."
,, 69, l. 8, *for* "vermuth" *read* "wermuth."
,, 86, l. 23, *for* "rhin" *read* "rhis."
,, 96, l. 14, *for* "Gr." *read* "Ger."
,, 101, l. 31, *for* "pelikan" *read* "pelekan."
,, 101, l. 32, *for* "pelicos" *read* "pelekus."
,, 123, note, *for* "invidis" *read* "invidia."
,, 139, l. 22, *for* "tropho" *read* "trophē."
,, 141, l. 33, *for* "empeirekos" *read* "empeirikos."
,, 142, l. 21, *for* "to dry" *read* "dry."

# SIGNIFICANT ETYMOLOGY.

## CHAPTER I.

### THE UNIVERSE.

THIS word, which includes all things both in the heavens and on the earth, the whole system of created things (lit. **turned into one** or **combined into one whole**), is from the L. *universum* (composed of *unus*,[1] one, and *verto*,[2] *verti*, *versum*, *vertĕre*, to turn). The word **nature** is frequently used in the same sense both in Latin authors and by ourselves. The word *natura* (from *nascor*,[3] *natus*, *nasci*, to

[1] From *unus* (gen. *unīus*) we have **one**, **alone** (**all** = quite, and **one**), **unit**, **unite**, **unity**, **unison**, one single sound, **unanimous** (*animus*, mind), of one mind, **unicorn**, an imaginary animal with only one horn (L. *cornu*, a horn), **unique** (through the F.), unmatched, or the only one of its kind; **Unitarian**, a believer in one God, but not in the doctrine of the Trinity; **onion**, also through F. *oignon*, from L. *unio*, as having but one bulb.

[2] *Verto* and its participle supply many words—such as **version**, turning from one language into another; to be **versed** in or highly skilled in it; **versant** with it; **vertebræ**, the joints in the backbone, whereby we are able to turn; **vertigo**, a dizziness or turning in the head; and to **animadvert** is to turn the mind to, and generally in an unfavourable sense, as to criticise; but to **advert** is to turn to; to **avert** is to turn away. We have also **convert**, **divert**, **invert**, **pervert**, **revert**, **subvert**.

[3] From this verb *nascor*, through the F., we derive **naïve** (for **native**), meaning **artless** and **natural**. For the F. word *naïveté* there is great need; and it is therefore to be wished that it were disencumbered of its diæresis, its accent, and its italics. **Nascent** passions are

be born) is used by Cicero for what we call the universe. "Nature is but a name for an effect whose cause is God." Of this universe it is but a very small part we know, or with which we have even a slight acquaintance.

those just beginning to grow. Our **native** land is the land of our birth. **Nation** also is from the same source. Our **natal** day is the day of our birth, or its anniversary; and the country of **Natal** was so called from having been discovered by the Portuguese on the Feast of the Nativity 1497. The **Nativity** generally signifies the birthday of our Lord. We have also **innate**, inborn, and **cognate**, proceeding from the same stock; while a **naturalist** is one who studies animals, plants, or other departments of natural history.

## CHAPTER II.

### THE HEAVENLY BODIES.

THE **Solar** system is that alone of which we know anything. Men have from the earliest times been familiar with the sun, moon, and stars. The **Sun**, which is the source of light and heat to our system, derives its name from the AS. *sunne*, an old word of unknown etymology, but possibly from the Aryan root *su*, to give life. The Latin word is *Sol*. Cicero derives it from L. *solus*, alone, as if it dwelt in solitary majesty; and Milton in 'Paradise Lost,' IV. 33, seems to have adopted the same derivation, as in Satan's address to the Sun he says—

> "O thou that, with surpassing glory crown'd,
> Look'st from thy *sole dominion*, like the god
> Of this new World—at whose sight all the stars
> Hide their diminish'd heads—to thee I call,
> But with no friendly voice, and add thy name,
> O Sun! to tell thee how I hate thy beams."

We have only two words derived from *Sol*—viz., the word **solar**, applied to the system of which our sun is the centre, and also to the solar plexus in anatomy, a great plexus of sympathetic nerves supplying the intestines, and the word **solstice**, which indicates that point where the sun is farthest from the Equator, and seems to **stand still** (L. *solstitium*—from *sol*, the sun, and *sisto*, to make to stand, from L. *sto*, *stare*, to stand).

The **Moon** plays a far more important part than the Sun in questions of Etymology and Grammar. It receives the name of

the **Moon**, lit. the "measurer" of time, from the AS. word *mona*, found in all the Teutonic languages, also in L. *mensis*, Gr. *mene*, Sans. *mas*, and all from the root *ma*, to measure. It was for our forefathers the distinctive attribute of this one of the heavenly bodies that it enabled them to measure time; and the word which they used to mark it—its name, in fact—was **Moon**; and so among all nations the revolution of the moon has been employed as a measure of duration. From her first appearance, or from new moon to new moon again, is a *month*—a *lunar month*, a *moonth*, from AS. *monath*, from *mona*, the moon. I have just used the word *lunar* here, which reminds me that things may have many attributes, but that all people are not equally impressed by each, so that with different people the same thing will have different names. The forefathers of the Latin race seem to have been most impressed with the brilliancy of this heavenly body, and this brightness determined the name which they gave, *luna* or *lu(c)na*, from *lux*, *lucis*, light. It is the same process in each case—the selection of an attribute, and then some form of such attribute, to serve as a name for the thing. Now, consider the case of a word that has so arisen. The object to which it belongs, if it still remains for the users of the word to exercise their minds on, may present itself to them in a different light from that in which it presented itself to the originators of the word, just as in earlier times it may have struck different people differently. For us the moon is not specially the measurer of time; it is rather as the earth's attendant that we think of it, and so to us the moon suggests a different idea, so much so that we can use it of a body which stands to another in a relation like that of the moon to the earth. We can speak of Jupiter's moons, though in this case the original idea of measurement has no place. The connection between word and thing is such that it does not restrict to the latter the application of the former. There has been an attempt made to derive the word *luna* from the L. verb *lunare*, to bend, and to suggest that it has been so named from the bent, **crescent-shaped** appearance of the new moon. The fact is, however, that the word *lunare* is derived from the word

*luna* itself. Virgil, Æneid, I. 490, speaks of "pelta lunata," a light, half-moon-shaped shield. Milton, from its crescent shape, speaks of the moon as "horned," but the "crescent" is the more common name, from the Latin *cresco, crevi, cretum, crescĕre*,[1] to increase, as it goes on increasing till the full moon, and the **crescent** is the symbol of Mohammedanism, as the Cross is of Christianity. There is a remarkable difference of opinion as to the gender of the sun and moon. Classic mythology made the moon feminine. She is Diana, a huntress, with her horn or crescent, the sister of Apollo, the sun. From this many poetical comparisons, as well as puerile conceits, have been formed; and the continual change in her appearance has been compared to the supposed fickleness or inconstancy of woman. Though we have retained the Teutonic name of this luminary, we consider her poetically as a female; and we apply to her all the classical allusions, because we have long laid aside the Northern Mythology and taken as our pattern the poets of Greece and Rome. In those Gothic languages which still retain the distinctions of gender, such as Saxon, Danish, and German, the moon is masculine; and in the mythology of Scandinavia *he* was the husband of Tuesca or the sun, which in those languages is feminine. In some of them, such as Danish or Dutch, the word is still spelt "man," so that "the man in the moon," who amused our childhood, now, long after we have left the nursery, appears again on the page, and may to some extent account for the sex which it continues to maintain among the Teutonic tongues.

In the days when the stars were observed only by the naked eye, and when no optical instruments had been invented, those stars which seemed to wander about, while the other stars seemed fixed, were called **planets** (F. *planète*, from Gr. *planētēs*, a wanderer, from *planăo*, to make to wander). More accurate information was

[1] From *crescĕre*, to grow, we have **accretion**, adding to. Minerals, for instance, augment by accretion, not by growth; **concretion** is a mass; **concrete** is opposed to **abstract**; **decrease**, to grow less; **increase**, to become, or to make, greater or more; **increment**, the amount of increase, and **excrescence**, any unnatural growth.

afforded by the invention of the **telescope** (from the Gr. *tele*,[1] far off, and *skopeo* or *skeptomai*,[2] to look at or view).

The greater the power we give to the telescope, the more stars we bring into view, so that their number is indeed beyond **calculation**[3]—"without number, numberless." The stars are more numerous in some parts of the heavens than in others—most of all, perhaps, in that luminous band passing across the heavens called by the ancients the **Galaxy**, or Milky Way—through F. and L., from Gr. *galaksias* (*gala*, *galaktos*, milk), akin to L. *lac*, *lactis*, milk; and the Latins called it the **Via Lactea**, its appearance being somewhat like a stream of milk.

[1] **Tele**, Gr. "at a distance," forms several compounds: **telegraph**, **telephone**, **telepathy** (Gr. *pathos*, feeling), thought-reading or mind-reading, and **teleology**, the doctrine of the final causes of things.

[2] We have from *skopeo*, **scope**, the end which the author of a book had in view — or room or space for action or for our talents, &c. We have **kaleidoscope** (from Gr. *kalos*, beautiful, and *eidos*, an appearance), the name given to an optical toy in which we see an endless variety of beautiful colours and forms; **microscope** (from *mikros*, small), **stereoscope** (*stereos*, solid), **stethoscope** (*stethos*, the breast), **episcopacy** (from *epi*, over), the overseeing of the Church, for the Bishops (*episcopoi*) are the **overseers**; and from *skeptomai*, **sceptic**, **sceptical**, **scepticism**, looking about without making up one's mind. The word **horoscope** signifies an observation of the heavens, or the time of a person's birth, by which the astrologer predicted the events of his life—viz., by the aspect of the stars at the time of birth. It is generally taken for granted that the word comes to us through the F. and L., from the Gr. *horoscopos* (*hora*, an hour, and *scopeo*, to observe); but this does not seem to be the case, as the old F. word *heur* (masc.) does not signify an hour as F. *heure* (fem.) does, but fortune, chance, fate, luck; and the nonchalant Frenchman persists in talking about his **bonheur** and his **malheur**, which, of course, most people recognise as being nothing else than a good hour or a bad hour. They have also *heureuse*, fortunate, and *malheureuse*, unfortunate; but when we look more closely into these words we find that they have nothing in common with the feminine *heure*, an hour, but from F. *heur* from the L. *augurium*, augury, which became in the popular L. *agurium*, whence *aür*, *eür*, and then it came to be written as it is now, *heur*, by a false etymology, as if from *hora* instead of *augurium*. (See p. 16.)

[3] How few think when they use the word **calculation** that it is derived from the L. word *calculus*, a pebble, because pebbles or small stones were anciently used for this purpose, the word *calculus* being the diminutive of the L. *calx*, *calcis*, lime or chalk, from which we have *calcareous*, that which contains lime, or has the qualities of lime; and **calcine**, which originally means to have a substance like lime, or to burn it as in a kiln, and now generally to reduce anything to ashes.

It has been found convenient by astronomers to regard the whole of the visible stars as forming figures, in order that the situation of any particular star may be readily located and described by one person to another. These figures are called **constellations**, and signify a number of stars taken together—from *con*, together, and L. *stella*, a star. The whole expanse of the sky has thus been mapped into forms of men, women, beasts, fishes, and other objects, such as the great bear, Orion, &c.

The twelve con*stellat*ions are called the twelve signs of the **Zodiac**, an imaginary belt in the heavens (about eight degrees on each side of the ecliptic), so named from Gr. *zodion*, the diminutive of Gr. *zoon*,[1] an animal—from Gr. *zao*, I live, and *zoe*, life. The name of Zodiac was given to this imaginary belt because these twelve constellations were named for the most part after animals or living creatures, such as **Aries**, the ram; **Taurus**, the bull; **Gemini**, the twins; **Cancer**, the crab, &c., which are represented by different signs which do not require the word to be written or printed, as ♈ which stands for Aries, and ♉ for Taurus, and so with the others. The word **Zodiacal** (lit. the circle of animals) is from the Gr. word *zodiakos*, of animals, and *kuklos*, a circle, and is generally applied to the luminous tract which is seen above the sun at sunrise or sunset, mostly in the tropics, and supposed to be the glow of meteors revolving round it, and called the Zodiacal light.

**Astronomy**, which is the law or science of the stars or heavenly

[1] From this word *zōon* we have the word **zoology** (*logos*, a discourse), that branch of natural history which treats of animals, describes their structure and habits, and classifies them. According to recent zoologists, there are in the animal kingdom six types or plans of structure, according to one or other of which all known animals are formed. The lowest of these types is that of the sub-kingdom *protozoa*, first animals (from Gr. *protos*, first, and *zoa*, animals)—consisting of a transparent gelatinous mass with a nucleus living in water, or in some cases on the bodies of other animals, and absorbing their food. The word **zoophyte** (from Gr. *phyton*, a plant) is a term now loosely applied to many plant-like animals, as sponges, corals, and the like. **Nitrogen** is called **azote** (*a*, priv., and *zoe*, life), without life, because it will not serve for breathing, or as an aid to support life without the **oxygen** it dilutes; and thus substances which contain nitrogen are sometimes called **azotised** (nitrogenous) compounds. **Entozoa** are parasitical animals living **inside** of (*entos*) other animals.

bodies, from the Gr. *astron*, a star, and *nomos*,[1] a law, was preceded in its infant stage by **Astrology**, which was occupied chiefly in foretelling events from the positions of the heavenly bodies (from Gr. *astron*, a star, and *logos*,[2] knowledge). We have already mentioned two words for stars, L. *stella* and Gr. *astron*, neither of which gives rise to many English compounds, except those mentioned. The word "**star**" itself is a general Indo-European word. The English form, ME. *sterre*, from AS. *steorra*, is cognate with Ger. *stern* and L. *stella* (short for *sterula*).

Besides having the native word, we have traces of the belief in the evil influences which the stars might exercise in the word **dis-**

[1] From the Gr. word *nomos*, a law, we have many words, such as **antinomian** (*anti*, against), denying that the moral law is binding on Christians, and **antinomy**, the opposition of one rule or law to another rule or law, and **autonomy** (Gr. *autos*, self), the power or right of self-government, and **Deuteronomy** (Gr. *deuteros*, second), the second giving of the law by Moses, the fifth book of the Bible, and **economy** (Gr. *oikos*, a house) meant originally the management and arrangement of a household, but gradually came to mean the frugal management of a family; and now it is used for frugality in general, so that when we speak of economy we generally mean thrift, and to **economise** is to manage money matters so as to effect a saving. **Gastronomy**, not so closely connected with astronomy, perhaps, as the Alderman supposed, who, having come somewhat early one evening for one of the great civic feasts, while waiting in the street outside the Guildhall before going in to the great banquet, was accosted by one of his friends as he stood beside the lamp-post with the question, "Are you studying astronomy?" replied, as he thought, cuttingly, "No, I am studying gastronomy." But if his answer was not closely connected with astronomy, it was closely connected with himself, for aldermen are supposed—and with good reason—to be grand masters of the science of good eating, which gastronomy literally means—the art or science of good eating, from Gr. *gaster*, the stomach, and *nomos*, a law.

[2] The names of a great many sciences end in **ology**. Thus **chronology** treats of time (*chronos*); **entomology**, of insects (*entomon*); **etymology**, of words (*etymos*); **geology**, of the crust of the earth (*ge*); **ichthyology**, of fishes (*ichthus*); **meteorology**, of atmospheric phenomena (*meteoros*); **mythology**, of ancient fabulous stories (*mythos*); **ornithology**, of birds (*ornis, ornithos*); **pathology**, of diseases (*pathos*); **philology**, of language generally (*philos*, fond of); **physiology**, of animals and plants (*phusis*); **psychology**, of the human soul (*psyche*); **theology**, of God and divine things (*theos*); **zoology**, of animals (*zoon*). We have besides these, from *logos*, **logomachy**, a dispute about words (Gr. *machŏmai*, I fight), **apologue**, **dialogue**, **decalogue**, **epilogue**, **prologue**, **monologue**. We have also **apology**, a defence or justification of something that has been assailed, and **catalogue**, a list set down in order, enumerating particulars for distinction. We have at least three ending in **alogy**—**analogy**, **mineralogy**, and **genealogy**.

**aster** (from L. *dis*, "away from," contrary," and *aster*, a star), and so with the phrase "**ill starred**" (from under the influence of an unlucky star, and signifying unlucky). The expression "**in the ascendant**," too, is self-interpreting, inasmuch as it is a reminder of the belief that whatever star was appearing above the horizon at the time of any one's birth, it had a commanding influence over that person's life. It is not so obvious at first that our common word "**aspect**" was used also as an astrological metaphor. Aspect is from the L. *aspectus*, *aspicio*, to look towards; and the *aspect* means the situation of one planet with respect to another, as seen from the earth. The expression, then, "to view" or "to present" a thing under a favourable *aspect* proves this to be so, the figure becoming a different one when we are said to regard a thing *in* different aspects. The "aspect" of the heavens is the way in which the planets look at each other and at the earth.

Not less striking is the use of words which imply a direct influence of the heavenly bodies upon the fate of each individual man. The word **influence** itself, implies a belief in such superstitions, as they refer to the influence of the planets upon our fate, the flowing of their virtue into our lives (L. *influĕre*). The old astrologers believed that there escaped from the stars a certain fluid which acted on man and things. Boileau employs the word in its primitive sense, when in his 'Art Poétique' he speaks of the sweet influence secretly exercised by the heavens on the poet at his birth. The Italian word **Influenza** makes allusion to a somewhat analogous belief. Although it is now with us the name of an epidemic catarrh, it was at first supposed to be caused by the planets. It was at one time believed that the star under which a man was born affected his temperament, making him for life of a disposition grave or gay, lively or severe; and our language perpetuates the memory of this belief. At the same time it presents traces of an obsolete system of physiology which divided the human body into **solids, liquids,**[1]

[1] Liquid is derived from the L. *liquidus*, from *liqueo*, *liqui* or *licui*, *liquēre*, to be liquid or fluid—applied to the sea and to water generally—also to be clear. From it also comes the verb *liquesco*, to become fluid or liquid, to melt, also to grow clear. From *liqueo*, we have also **liquefy** and **liquefaction**. To **liquidate** debts or demands is to

and what might be called **aëriform** substances. Of liquids, there were thought to be four, **blood, phlegm, bile,** and **black bile,** or **melancholy**; three of these we recognise as matters of fact—but the fourth, the black bile, was purely imaginary. These four liquids were known as humours (*humor* being the Latin word for liquid), and health was thought to depend on the maintenance of a just proportion among them. This balance or commixture of the humours was known as a man's **temperament**—*i.e.*, his mixture (from L. *tempĕro*, to mix), or as his **complexion** (from a L. word meaning combination, derived from *complectĕre—con*, together, and *plecto*, to weave or twine). Thus, if a man had more blood than any other humour in his system, he was said to be of a **sanguine** temperament or complexion (from L. *sanguis*,[1] blood); if more **bile**, then of a bilious temperament or complexion (from L. *bilis*, bile); if more **phlegm**, of a **phlegmatic** temperament, and if more **melancholy**,[2] or black bile, of a melancholy temperament

settle or adjust them so as to ascertain and wind up a business. We speak of the **liquidation** of the affairs of a company, and the person who does this is called a **liquidator**. The notion of **liquidation** is that of making clear, especially the clearing or settling of an account, or adjusting the affairs of a bankrupt estate. A **liquor** is any liquid drink, but especially any drink as beer, wine, &c., containing alcohol. **Liqueurs** are preparations containing spirits with different fruits, spices, &c. Salts, &c., are said to **deliquesce**, or to be **deliquescent**, when they absorb moisture from the air and become liquid. Thus spontaneous **liquefaction** in the air is called **deliquescence**. **Prolix** (L. *prolixus*, stretching too far, extended, from *pro*, forth, and *lixus* (from L. verb *liquor*), to flow) means that which flows forth beyond bounds. A **prolix** statement is one of wearisome length and needless minuteness. Warburton speaks of "elaborate and studied **prolixity** in proving such points as nobody calls in question." He must have been **prolix** indeed, who, pleading before a judge for six hours, and apologising for encroaching on his lordship's time, brought down upon himself the rebuke—You have not only encroached on my time, but you have actually encroached on eternity!

[1] From *sanguis*, *sanguinis*, blood, we have not only **sanguine**, meaning ardent, warm, hopeful in temperament, but **sanguinary**, as a **sanguinary** battle, one in which there has been much bloodshed, and **consanguinity**, blood-relationship, in contradistinction to *affinity*, which is relation by marriage: as Shakespeare asks, "Am I not **consanguineous**, am I not of her blood?"

[2] A person is said to be **hypochondriacal**—*i.e.*, affected by depression of spirits, or melancholy, because in former days the hypochondria (Gr. *hypo*, under, and *chondros*, cartilage), the viscera that lie under the cartilage of the breast-bone, were supposed to be the seat of the disease. A **valetudinarian** is not much better. The

(from Gr. *melas, melaina, melan,* black, and *cholē,* bile). If the temperament or balance of the humours was greatly disturbed, the result was *distemper,* that is, a variance from the proper mixture.

The names frequently given to different temperaments or dispositions preserve more than a faint echo of the old belief that the planets governed our physical and moral constitution; for we speak of a man as being of *jovial, martial, saturnine,* or *mercurial* temperament: **jovial,** as being born under the planet Jove or Jupiter, which was the most joyful star and happiest augury of all; a *warlike* person was said to be of a **martial** disposition,—born, that is, under the planet Mars; while a gloomy, severe person was said to be **saturnine,**—born, that is, under the influence of Saturn, or when he was in the ascendant, grave and stern as himself; while another was called **mercurial,** or light-headed, as those born under the planet Mercury were accounted to be. A **lunatic** is the epithet applied to a madman, and generally implies that he is violent and dangerous. The word **lunatic** is derived from the L. word *luna,* the moon, and signifies moon-struck, from the belief then prevalent that the moon produced insanity. Both the sun and the moon were supposed to exercise a direct influence on those subjected to their rays, as seen in the words **sun-stroke** and **moon-struck,** and in the metrical version of Ps. cxxi. 6:

> "The moon by night thee shall not smite,
> nor yet the sun by day."

The word **mania** (from the L. and the Gr. *mania,* madness) is the same kind of madness as was formerly denoted by the word lunatic, when it was supposed to be connected with the moon. A **monomaniac** (Gr. *monos,* and *mania*), is one in whom madness exists,

word valetudinarian, which we might naturally expect to mean one in rude and robust health, really has come to signify one in very infirm and delicate health. It is derived from the L. *valeo, -ui, -itum, -ēre,* to be well or in good health, to be strong in anything, and from the present part. *valens* we have the word *valiant.* The L. *valetudo* just signified the constitution of the body, health whether good or bad, and latterly bad health, while the L. *valetudinarius* formed from this signified exclusively one who was sickly or ill, and the word *valetudinarium* was the L. for a hospital or an infirmary.

chiefly in one particular subject, such as **kleptomania** (Gr. *kleptes*, a thief), a morbid impulse to steal, chiefly useless things, and **dipsomania** (Gr. *dipsa*, thirst), a thirst madness. **Delirium** is just the Latin word for madness, transferred into our own language. Literally it means out of the straight line, or out of the furrow in ploughing, and then out of one's senses. It is composed of the two Latin words, *de*, out of, and *lira*, a furrow. It is now applied to those who rave in mind and are disordered in intellect. The special form of it called **delirium tremens**, or the shaking madness, receives its name from the tremulous condition of the body or limbs which accompany the temporary insanity which is generally caused by habitual drunkenness. The L. *tremens* is from the verb *tremo*, to tremble, quiver, or shake. **Melancholy**, the imaginary fourth humour, has kept its name alive in medical science in **melancholia**, but the others survive only in popular language, in which we constantly use the old terms to describe different kinds of men, or different states of the mind or body. Thus a man may still be "good-humoured" or in a "bad humour," and we still speak of his bodily or mental disposition as his temperament. When we call a man **sanguine**, we revert, without knowing it, to the old medical theory that a preponderance of blood in his temperament made him hopeful. Similarly we call a man melancholy, or phlegmatic, though we do not remember that the ideas we attach to these words go back to obsolete physiology. **Complexion** has a particularly curious history. Originally, as we have seen, it was a medical term synonymous with temperament. Since, however, the preponderance of one or another humour was supposed to manifest itself in the natural colour, texture, and appearance of the skin, especially of the face, complexion soon received the meaning which we now attach to it. Thus a learned and strictly technical term, of Latin origin, has been rejected from the vocabulary of science, and become purely popular. We have also preserved **distemper**, specialising it for diseases of dogs and other animals. **Temper**, however, which was a synonym of temperament, has taken a different course. We use it vaguely for "disposition," but commonly associate it in some way with irascibility. "Keep

your temper," "he lost his temper," "ill-temper," show traces of the old meaning; but in the colloquial "what a temper he has"—*i.e.*, "what a bad temper he has"—the modified adjective idea remains, though no adjective is used, or "he is in such a temper" would never be referred to physiological science by one who did not know the history of the word. But we are not yet done with the history of the word humour. A diseased condition of any one of the four humours might manifest itself as an eruption of the skin,—hence such an eruption is still called a *humour* in common language. Again, an excess of one of the humours might make a man odd or fantastic in his speech and actions. Thus "humours" took the meaning of **eccentric** (meaning literally, "deviating from the centre," or having a different centre, Gr. *ek*, from, and *kentron*, whence L. *centrum*, centre), so that a humorous man was what we call in modern slang "a crank." The "Comedy of Errors," of which Ben Jonson is the best exponent, found material in caricaturing such eccentric persons. From this source the word humour has an easy development to that of a keen perception of the "odd" or "incongruous," and we thus arrive at the regular modern meaning of the word. It is certainly a long way from humour in the literature sense of "liquid" or "moisture," to humour in the sense in which that quality is so often associated with it, especially **dry humour**, and the etymology of this dry humour is *humeo*, to be *moist!* Finally, the old physiology, as we have seen, ascribed to the human system certain volatile or aëriform substances, which were believed to flow through the arteries and to be of a primary importance in all the processes of life. These were called **spirits** (L. *spiritus*, breath or air), and they fell into three classes, the **natural**, the **vital**, and the **animal** spirits. It is in unconscious obedience to this superannuated science that we use such words and phrases as **high, low, good**, or **bad spirits**—"high or low **spirited**," a **spirited** horse, a **spiritless** performance, and that we speak of one who is spontaneously merry as having a "great flow of animal spirits."

But the supposed influence of the stars on the human body, and on different temperaments, must not lead us away from the

important influence which they were in early ages supposed to exercise on human affairs, as is still manifested in many of our words. Not merely were the stars believed to exercise a great influence on the character of those who were born when particular stars were in the ascendant, but they were believed to reveal much regarding the future, to those who were skilled in interpreting the meaning of their conjunction.

We have already referred to the words for stars, *stella* and *aster*. But the Romans had another word for a star—viz., *sidus*, *sideris*, pl. *sidera*,—which also appears in our language, at least in the word "consideration," and those connected with it. It comes from the L. verb *considero*, having the same meaning, composed of the two words, *con*, with, and *sidera*, the stars. Now, what is the connection between the stars and **consideration** in its proper meaning of careful, thoughtful, and minute observation and reflection? This: that in the remote past, the Romans and others, before making up their minds on any important subject, or before undertaking any important enterprise, used to consult the stars. And in those days the man who said that he wanted to **consider**, really meant that he wanted to look at the stars, and by examination of their position ascertain whether they were propitious to his undertaking or not. By-and-by, with the progress of civilisation, such superstitious belief in the influence of the stars died out, but the word remained; and when now we say, and we say it every moment, "Let me consider," or "I must consider this matter," we are no more aware of our mentioning anything in connection with the stars than I am aware that the ground on which I rest my feet while writing flies through space at the rate of thousands of miles an hour. We could scarcely find a better illustration of the meaning of the word, both in its past and present sense, than in Psalm viii. 3, "When I consider thy heavens, the work of thy fingers, the moon and the stars, which thou hast ordained," &c. So also in Psalm xli. 1, "Blessed is he that **considereth** the poor," and in Heb. iii. 1, "Consider the Apostle and High Priest of our profession," where the idea is not that of a hasty glance

but of a careful study. Most people, however, instead of **considering, conjecture**, or form an opinion without full evidence or proof. The L. word *conjectura* (from *conjicio, jeci, jectum*, to throw together) is from *con*, together, and the root *iac* (as we see in the simple *iacio* or *jacio*[1]), to throw. **Conjecture**, then, brings us back to the root *iac*, and means properly the action of "throwing together." At one time superstitious people, before trying to guess at something, used to **throw together** little stones, dice, or other things of the kind, and according to the way these objects fell they formed their opinions. A superstition this, not so very ancient after all, for we still find people frequently tossing up a shilling or a penny in order to have a basis for their opinion.

At the opposite extreme from **conjecture** is the word **contemplate**, which is in meaning very much akin to **consider**, and connected with the same observation of the heavens. The L. verb *contemplor*, from which it is derived, signifies to fix upon a spot for observation,—hence to observe, gaze upon, and with the mind, meditate (*meditari*, or contemplate). The L. verb *contemplor* is composed of *con*, with, and L. *templum*[2] (from Gr. *temo*, and *tempo*, to cut off), properly a piece or portion cut off: hence a space in the heavens, or on the earth, marked out by an augur with his staff within which to observe the position of the stars, the flight of birds, &c., his post of observation.

[1] From *jacio*, to throw or cast, we have many English words. Water **jets** out, the stream is a **jet**, a **jetty** is a kind of pier; **jut** is another form of **jet**, **part** of a building, or a cape **juts** out; **abject**, cast off; **adjective**, a word **thrown** to a noun to modify its meaning; **dejection, ejection, injection, interjection, objection, project, projection, rejection, subject, subjection.** Thus, however different in sound and meaning, these all are to be referred to the root *iac*. This same root we meet with in other words which have an echo in English. Thus we have *jaculum* or *iaculum*, which means something to be thrown, an arrow, a dart. *Jaculus* (*anguis*) was a name given to a serpent which was said to throw itself down from the trees upon its prey. In connection with *jaculum* we have the word *jaculari*, which means to throw, to dart off; *jaculatorius campus* was the field where the youths practised with arrows and spears. From this word *jaculari*, with the prefix *e* (out), we have the word **ejaculate**, which means properly to throw anything out of our breast, —as a short prayer which we speed as an arrow towards heaven.

[2] From this we have our word **temple**—signifying a place cut off, set apart and separated from other places for meditation and contemplation, chiefly for religious purposes.

The **Augurs**, of whom we have been speaking in connection with the position of the stars, were priests of Rome who foretold future events, and interpreted the will of the gods, from the flight and singing and feeding of birds, and from the conjunction of the planets, from the nature of dreams, &c. They are said to have derived the name of **Augur** from L. *avis*, a bird, and the root *gar*, in L. *garrire*, to chatter (whence **garrulous** and **garrulity**), Sans. *gir*, speech. We still use the word in such expressions as, "it augurs well," or it is of "favourable augury"; and as the Augurs were consulted before entering on any undertaking, we have still such expressions as the "inauguration of a building" for the opening of it, the making of a public exhibition of it for the first time, the formal commencement. There was a word very similar in origin and meaning—viz., *auspex*, *ĭcis* (for *avispex*), one who foretells future events by the flight of birds (from *avis*, a bird, and *specio*,[1] to look at). The Augur and the Auspex originally differed

[1] There are few Latin words which have given us more English words than this. We have **species**, an appearance of a particular kind, a class or order causing the same sensations to our sight; to **specify**; a **specimen**, that which is seen as a sample; a **spectacle** is a show seen by the **spectators**, and a pair of **spectacles** are used to enable people to see more clearly. A **spectre** means an apparition visible to sight. To **speculate** is to take a view of anything with the mind, whence we have **speculators**, who are generally supposed to take a view according to fancy, instead of being guided by actual realities. The **aspect** of anything is the view given to us of it, and the word is applied to the countenance as exhibiting the feelings of the mind. **Conspicuous** is what is clear and easy to be seen —the prefix *con* implying that all can see it together. On the other hand, **despicable** and **despise**, signifying what is looked down upon, imply contempt and worthlessness. **Especially** denotes what is most prominent and manifest to sight. **Inspect** means to look into, and an **inspector** is one who makes an inspection. **Circumspect** means looking round on all sides, from L. *circum*, around, on every side. **Perspicuous** — seeing through, metaphorically applied to what is clear and easy to be seen through. A **prospect** is that which is seen spread out before us. **Respectable** is that which is worth looking back upon. A **prospectus** is supposed to supply a clear view of the subject of which it treats. A **retrospect** (from L. *retro*, backwards) is a review of our past life or anything that has gone before any particular event. To **suspect** is to mistrust, or to look at secretly, from *sub*, beneath. **Suspicious** persons have a tendency to believe something unfavourable without adequate reason or proof. **Respite** comes from the same root, through the F., and signifies delay, on the ground of the necessity of looking again into the matter.

in their range. The Augur had the more limited range, being confined to birds and to the Colleges of the Augurs; but the Auspex in his range extended to the whole of nature, to lightning and other phenomena, and on public occasions was invited by the highest magistrates, and privately by many persons—and we thus speak of entertainments being held, or exhibitions being given, **under the auspices** of certain persons whose patronage would be beneficial. We also speak of an **auspicious** occasion, the word **auspicious** having gradually come to have exclusively a favourable meaning. The word **omen** had on the whole much the same signification, but is now more frequently used in an unfavourable sense. It is a Latin word, and is regarded by some as a contraction for *obmen* (from Gr. *opto*, to see); by others as a contraction of *osmen*, that which is entered by the mouth (from *os, oris*, the mouth); while others think it was originally *ausmen*, "that which is heard," from *audire*, to hear. The truth is, anything we see, or say, or hear, may be regarded as an **omen**, from which we may prophesy either good or bad. Gradually, however, it came to signify what was bad, and the word **ominous** now never signifies what is indicative of good, but only what is predictive of evil. If the omen was seen on the left side, it was regarded as **unfavourable**, hence **sinister** (lit. the left side) means unfavourable. In Elizabethan English an omen from being a sign that foreshadows **calamity** is sometimes transferred to the calamity that is foreshadowed by the sign, as in Shakespeare's "prologue to the omen coming on." In this word **omen**, too, we have the basis of the word **abominable**. The customary spelling of this word in old writers is **abhominable**, on the supposition that the true etymology was *ab* + *homine*—*i.e.*, "apart from man," "repugnant to humanity," and meant "unbecoming a man," "inhuman." This was favoured by Augustine in one of his sermons. Hence also the independent formation **abhominal** used by Fuller and others, and in old English books it is often used in a sense corresponding to its supposed origin, nor has it as yet fully recovered its proper meaning. It is one of the many instances where words have been corrupted in orthography, and finally changed in meaning,

in consequence of the adoption of a mistaken etymology. Better scholarship has now restored it to its true orthography, and more nearly to its proper signification. It is evidently regularly formed from the Latin word *abominor*, itself derived from *ab* and *omen*. **Abominable** accordingly involves the idea of that which in a religious sense is **profane** and **detestable**, or, in a word, of evil omen ; and Milton never uses it, or the conjugate noun **abominations**, except with reference to devilish, profane, or idolatrous objects.

We have said that the **Auspices** were taken from thunder and lightning as well as from other portents in the heavens, and yet how few people of the many who express their surprise by saying they are **astonished**, or **astounded**, have any idea that the word means **thunderstruck**, or **struck** by lightning, which the L. word *attonitus*, from which these are derived, literally signifies,—*tonitru* being the L. word for **thunder**. From the same root also comes the word **stun**, as when we say he was **stunned** by the fall. To **astonish** was literally to "thunderstrike," and was once common in the physical sense of **stun**, as when Fluellen "astonished" Pistol by hitting him on the head with a cudgel. It was also used metaphorically for the **extreme of terror** or wonder, in paralysis of the faculties for the moment. A man who was **astounded** was in a kind of trance. But the word has gradually lost its force, and nowadays it is hardly more than an emphatic synonym for "to surprise" or "to excite wonder." The wonders excited by lightning then, however, were as nothing compared with the wonders excited by lightning now, when under the modern name of **electricity** it has become the great heating, lighting, communicating, and moving power of the world, for the electric flash which precedes the thunder is really the same substance as that by which we flash our messages, drive our cars, and light our houses and our streets. It was called **electricity** from the Greek word *electron*, amber, because it was in amber that the property of attracting and repelling light bodies was first observed.

**Portents**, lit. stretching towards, from L. *portendo*, to stretch

forth (*pro*, forth, and *tendo*,[1] to stretch), are signs indicating the future—which betoken or presage. They differ from omens, however, in coming of their own accord, unlooked for, having never been classified into a science. **Comets**, for instance, were formerly unexpected visitors. They are heavenly bodies with eccentric orbits and luminous tails. These tails gave them their Greek name, *komētes*, long-haired, from Gr. *komē*, the hair. They were then termed **prodigies**, that is, things thrust forward beyond the common order of nature—from *prodigo* (*pro*, forward, and *ago*,[2]

[1] From *tendo*, *tetendi*, *tensum*, *tendere*, to stretch, we have to **tend**, to move or incline to move in a certain direction. We **tender**, put out, that is formally offer in payment or satisfaction the amount of a debt or demand. A **tender** (for an *attender*) also means a small vessel attending a large one, carrying stores. A **tendon** is the sinew or hard end of the muscle which binds it to the bone. We speak of the **tension** or strain of a cord and of the **tension** or elastic force of the air. A **tent** is a portable lodge covered with canvas, and stretched and sustained by poles. To **attend** is to wait or follow upon another, so as to render him service. To **tend** a child is to take charge of it, to wait upon it. The sick require **attendance**, and a great man's **attendants** wait upon him. We **attend**, or give our **attention**, to a subject when we direct our minds specially to it. We are also said to pay our **attentions** to a person. We look or listen **attentively**. To **contend** is to strive, but in **contention** there is some contravening force, while in striving the uppermost idea is effort. Some men have **contentious** tempers. To **distend** is to expand or stretch out hollow bodies, and we speak not only of **distension** but of **extend** and **extension**. A body is **extensible** in length as well as in bulk. The degree of its **extension** is called its **extent**. We have also **extensive**, and **intend**, **intention**, and **intent**. There is also an **intendant**, or one who has the charge or oversight of some public business. **Intense** means strained to an extreme, and so with **intenseness**, **intensity**, and **intensify**. **Ostensible**, and **ostentatious**, and **ostentation** (from *ostendo*). To **pretend** is to put forward what is false, and a **pretence** is what is so put forward. We may make **pretensions** which are not well founded, and in this sense a man may be said to be pretentious. To **subtend** is to extend under, or be opposite to. To **superintend** is to have the care or oversight of. We have **superintendents** of the police or of public works, and we speak of a **superintending** Providence.

[2] From *ago* we have **active**, **agents**, **agile**, **counteract**, **enact**, **exact**, **prodigal**, **transact**, — and from the frequentative of this verb, *agito*, we have **agitate**, **cogitate** (to think deeply), *co*, together, and *agito*, to put a thing in motion. **React** is that which acts **back again**. **Actuary**, from the same word, but through low L. *actuarius* (one who writes deeds, from L. *actus*, done), now one who specially deals with the calculation of probabilities. The name is often applied to the manager of a savings bank, or to the managing director of an insurance office.

*egi*, *actum*, *agere*, to do or drive). All prodigies were then evil portents, and especially those which expressed more directly the wrath of the gods. To **presage**, as the word implies, is very different. *Præsagio* (L.) is to foresee by **sagacity** (L. *præ*, before, and *sagio*, to perceive quickly), or from a knowledge of the laws of nature. **Presages** are such circumstances as a **sage**, or wise man, knows from experience to be the usual forerunners of certain events. **Prognostics** are presented signs, by which a coming event may be rationally foretold or **prognosticated**, such as the symptoms by which an experienced physician judges of the recovery or the approaching death of his patient. The judgment formed from these symptoms is, in medical language, the **prognosis** of the disease (Gr. *prognōsis—pro*, before, and *gnosis*,[1] knowledge, from *gignosco*, to know).

The only other heavenly bodies of which we require to say anything are included among the portents, and are called **meteors** or shooting stars. They are minute bodies, which fall with prodigious velocity from space into our atmosphere, and, after becoming **incandescent**[2] through the friction of the air, descend either as dust or sometimes as meteoric stones. The word **meteor** is Gr., and signifies literally that which is suspended in the air, *meteōron* (from *meta*, beyond, and *eōra*, anything suspended—from *aeiro*, to lift). Some of these meteors are called **igneous**, or fiery, such as falling stars, which **ignite**—that is, take fire (from L. *ignis*,

[1] We have from this Greek word *gnosis*—**gnostics** (the philosophical dreamers of first century, and **diagnosis** (from *dia*, thorough), the thorough knowledge of what the disease is; **physiognomy**, the discernment of man's natural disposition; as well as **gnomes**, those imaginary beings residing in the interior of the earth, who were supposed to be able to reveal secret treasures. A **gnome** means also a misshapen dwarf. A **gnomon** is the style or pin of a dial, which by its shadow shows the hour of the day. It also means an astronomical pillar to show by its shadow the height of the sun, &c., and also a figure in geometry, like a carpenter's square.

[2] From *candeo*, to shine, to be white, to inflame, we have **candid**, meaning clear and open, and **candour**, which can bear the light and itself shines brightly,—both words being used in a metaphorical sense. Hence also **candles**, that give light, and a **chandler**, who makes or sells them. We have also the word **candidate**, as we shall see later on, because candidates among the ancient Romans wore a white toga.

a fire)—when they fall into our atmosphere. And so we keep up the Latin word in English when we call by the name of the **ignis fatuus** (*ignis*, fire, and *fatuus*, foolish) the luminous meteor that flits about in the air a little above the surface of the earth, chiefly in marshy places or near stagnant waters, familiarly called **Will-o'-the-Wisp** and **Jack-o'-Lantern**,—applied also to anything fanciful, unreal, or unattainable.

# CHAPTER III.

## THE EARTH.

We have spoken of what takes place when meteors encounter the atmosphere of the earth, and we may at this stage make the transit from the other stars to **earth** itself, passing slowly through the intervening space, being led from **meteor** to **meteorology**, to which it has given its name. No doubt **meteorology** at first included **meteors**, but in more recent times it has come to signify the science which treats of the atmosphere and its phenomena. The **atmosphere** is the air that surrounds the globe (from Gr. *atmos*, air, and *sphaira*, a sphere, ball, or globe), and is the name given to the gaseous envelope which surrounds the earth, and which by the action of gravity presses heavily on its surface. This pressure is one of its most important properties, especially in its influence on the human frame. This atmosphere is believed from experiments which have been made to extend to about a hundred miles around our earth, although at that distance it may have a density of only a millionth part of that which prevails at the earth's surface. It is this height of atmosphere that gives the sky the blue colour which it presents in the clear sunshine. The **empyrean** is a name which is occasionally given to the sky, but it is applied by poets chiefly to the highest heavens, where the ancients imagined the pure element of fire subsisted. The word is formed from the Gr. *empȳros*, in fire (*em*, *en*, in, and *pyr*,[1] fire),

[1] From this Gr. word *pyr*, fire, we have **pyrometer**, an instrument for measuring the temperature of bodies under fierce heat; **pyre**, a pile of wood to *be set on fire* at a funeral; **pyrotechnics**, the art of making fire-works (from Gr. *technikos*, artistic, from Gr. *techne*, art); also **anti-pyrine**, which, as its name indicates, is a medicine which was first employed as an anti-febrile agent.

which last word is also the origin of "fire" itself. The sky is now generally understood by the **welkin**—but originally it signified the cloudy sky. It was called in AS. the *wolcen*, clouds,—closely resembling the Ger. *wolke*, a cloud. In ME. it is spelt *welkene* in 'Piers Ploughman.' As **meteorology** has now so much to do with weather, clouds play a very important part, and as in our island the weather is very variable, our forefathers were not indebted to any other quarter for the words **weather** and **clouds**. But the L. has supplied *nebula*, from the Gr. *nephēlē*, signifying little clouds, from which we have **nebular**, describing not only diffused gaseous matter, but the faint misty appearance in the heavens produced by a group of stars too distant to be seen singly. We speak of the nebular hypothesis, and we have in common use the word **nebulous** for misty, hazy, vague. Meteorology concerns itself with **heat** and **cold**, and with the dryness or moisture of the atmosphere. Heat is received and conveyed by one body to another, and by some more readily than others, and so we speak of good and bad conductors of heat. A **conductor** is the person or thing which conveys or conducts, from L. *con*, together, and *duco*,[1] to lead. Heat conveyed by one solid body to another is said to be *conducted*, but if conveyed through liquids such as water, it is said to be **diffused**, from the L. verb *fundo*, *fudi*, *fusum*, *fundĕre*,[2] to pour, to melt. Heated bodies in the atmosphere are said to give off the heat by **radiation** (from L. *radio*, *iare*, to send out rays from, L. *radius*, a spoke). As substances having a black rough surface radiate heat, so smooth and polished surfaces are said to **reflect** it, that is, throw it back (from

[1] *Duco*, *duxi*, *ductum*, *ducĕre*—to lead, is a very prominent word in our language. We have a **duct** along which anything is conveyed. Gold is **ductile**, easily drawn out in lines or threads; a **duke**, a leader; **abduct, aqueduct, conduct, deduct, induct, educate, educe, introduce, produce, production, reduce, seduce, subdue, traduce, viaduct.**

[2] We have from *fundo*, to pour or melt, to **found**, to form by pouring liquid metal into a mould, we have **type-founders, cannon-founders.** To **fuse** is to melt by heat. We have **confound** and **confuse, diffusion, effusion, infusion, profusion, refund, refuse, suffuse, transfuse**, to pour a healthy man's blood into another man's veins. We have also **futile** (L. *futilis*) from the ancient past participle of *fundo* — viz., *futus*. It signifies originally what easily runs out, as a vessel from which the water runs out; then applied to a man who speaks at random, whose talk is worthless; and then in general means, of no effect or use.

L. *re*, back, and *flecto*,[1] to turn), and this is called both as regards heat and light the angle of **reflection**, as the angle at which it falls on any surface is called the angle of **incidence**, from L. *incido*, to fall upon (from *in*, and *cado*).[2] When the heat of a body is much less than our own natural heat, and therefore not perceptible to our senses, it is called **latent** heat, that is concealed heat, from L. *latens*, pres. part. of *lateo*, to be concealed, or to be hidden. In such circumstances it can be made manifest by various means. It may be produced by **friction**, *i.e.*, by the forcible rubbing of one body against another—from L. *frictus*, a rubbing, from *frico*, *fricui*, *fricatum* or *frictum*, *fricare*, to rub. It may be produced by **percussion**, that is, striking one body forcibly against another—from L. *percussio*, a beating, from L. *percutio*, *cussi*, *cussum*, *cutĕre*, to strike (from *per*, through, and *quatio*,[3] *quassi*, *quassum*, *quatĕre*, to shake violently). It may also be produced by **compression**—from L. *compressio*, from L. *comprimo*, *compressi*, *compressum*, *comprimĕre*, to press closely together (*con*, and *premo*).[4] It may also be produced **chemically**, that is, by the peculiar action of certain bodies upon one another, as water on burnt lime, or as half-dried hay or grass, when put together in stacks, frequently becomes so hot as to take fire. This is called **spontaneous combustion**,

[1] From *flecto*, *flexi*, *flectum*, *flectĕre*, to bend, we derive **flexible**, what is capable of being bent; **inflexible**, **deflect**, **inflection**, **reflect**, **reflex**, **circumflex**, the mark over a letter or syllable is so called as "bending round in form"; **genuflexion** is a bending of the knee (L. *genu*, the knee).

[2] *Cado*, *cecidi*, *casum*, *cadĕre*, to fall, gives us **cascade**, **casual**, **accident**, **accidence** (in grammar), **coincide**, **decay**, **deciduous**, **incidence**, **incident**, an **occasion**.

[3] We have from these verbs, to **quash**, to crush summarily, to put an end to, **concussion**, **discussion**, **percussion**, also **rescue**, probably as men are rescued from impending danger or immediate evils, as from robbers and drowning, that is, they are delivered by active exertions (OF. *rescourre*, from L. *re-excutere*; *excutere*, to take away by force—*ex*, out, and *quatĕre*, to shake or dust, to set free from danger or restraint).

[4] From *premo*, we have the **press**, in the sense of the printing press. We speak of the **pressure** of weights. We have the **print** of a foot in the sand. We may be **depressed**, which cannot be **expressed**, but we make an **impression**. We may suffer **oppression**, but we **repress** our feelings, or **suppress** them altogether. We can **compress**, as of matter in a book, and we say that elastic bodies are **compressible**. Sometimes our emotions are **irrepressible**. A **reprimand** is a severe reproof. To **sprain** (F. *épreindre*, L. *exprimere*) is to overstrain or twist the muscles or ligaments of a joint.

*spontaneous*, from *spons*, *spontis*, free will, and *combūro*, to consume by burning (L. *con*, and *uro*, to burn). One effect of heat is said to be the **repulsion** of the particles of bodies, that is, a pushing away from one another—from L. *repello*, to drive back, to repel or repulse, from *pello*, *pepuli*, *pulsum*, *pellĕre*,[1] to drive. Hence a greater degree of heat than bodies receive in their ordinary state **expands** them (from *expando*, *pansi*, *pansum*, *pandere*, from *ex*, out, and *pando*,[2] to spread); while a less degree of heat **contracts** them (from L. *con*, together, and *traho*,[3] *traxi*, *tractum*, *trahĕre*, to draw). The rays of heat, like those of light, can be concentrated, as all know who have used a lens of glass, **concentration** being the bringing to a common centre, from L. *con*, with, and *centrum*, the centre; while a **focus** is the point where the rays meet and cause great heat (from the L. *focus*, a hearth); and a **lens** is so called from its likeness to a lentil seed, from the L. *lens*, *lentis*, a lentil.

With reference to **cold**, as indicated by frost and snow, sleet and ice, these words are all root words themselves, and cannot be traced farther back, with the exception perhaps of **avalanche**, the name given to a mass of snow and ice sliding down from a mountain and destroying trees and herds and cottages—from F. *avaler*, to slip down, from L. *ad*, to, and *vallis*, a valley. The degree of heat in the atmosphere is called **temperature**, from *tempĕro*, to regulate; and to ascertain this correctly, a **thermometer** is employed (Gr. *thermos*, heat, and Gr. *metron*, a measure). When it falls to "0" it is said to be at **zero**, the F. and L. word for **nothing**; or a **cipher**, from Arab *zifr*. This word has risen in

[1] From *pello*, *pulsum*, and its frequentative, *pulsare*, to beat, we have the word **pulse**, as when we speak of the beating of one's **pulse**, **compel** and **compulsion**, **dispel**, **expel** and **expulsion**, **impel** and **impulse**, **propel**, **repel** and **repulsion**.

[2] From *pando*, to spread, we have **expand**, **expansion**, **expansive**, **expansibility**, and **expanse**, signifying a wide extent of space or body. **Spawn**, too, the eggs of fish or frogs, is probably from the OF. *espandre*, to shed or scatter about.

[3] From this verb and its derivative *tractare*, to handle, we have a **trace**, and we may be **tractable**. We may read a **treatise** in a **train**. We may be **attracted** by **abstractions**. We may **contract**, or we may be **distracted**, especially by the **extraction** of our teeth. We may **protract** a speech, and yet **retract** nothing that we have said. In arithmetic we have the rule of **subtraction**, and the number to be **subtracted** is called the **subtrahend**.

estimation. Originally *sifr*, an Arabic translation of the Sanscrit name *sunya*, empty or void, it came, both in Indian and Arabian arithmetic, to be the symbol of "nought" or **nothing** (0); but gradually it came to be the name given to all the Arabian numerals, so that to "cipher" came to signify to use the Arabic numerals in the processes of arithmetic, or to work the elementary rules of arithmetic. It is now also frequently used figuratively, meaning a person of no importance or value, a nonentity, a mere nothing. This, I suppose, was what a woman who was cursed with a drunken nonentity of a husband meant when she described him as a perfect **siphon**. It was the truth she spoke (although not the truth she meant), for siphons are chiefly used for drawing liquids off casks, etc. To measure the weight of the atmosphere we employ a **barometer** (from Gr. *baros*, weight); an **aneroid** barometer is the air barometer, consisting of a small metallic box, nearly exhausted of air and easily acted upon by the external pressure of the atmosphere (from Gr. *a*, without, *neros*, wet, moist, and *eidos*, form); and to measure the degree of moisture in the atmosphere the instrument employed is called a **hygrometer** (from Gr. *hygros*, wet); while an **anemometer** (from Gr. *anemos*, the wind) is an instrument for measuring the force and velocity of the wind.

Wind is the air in a state of motion, and beyond the land and sea **breezes** (F. *brise*, a cool wind; It. *brezza*) there are the **Trade Winds**, which blow for months at a time from east to west, so that mariners can take advantage of them in their voyages and render them of great service to trade. The word **trade** probably comes from the F. *traite*, signifying transport of goods, from L. *tracto*, frequentative of *traho*, to draw (see p. 25). **Monsoons** are periodical winds of the Indian Ocean, blowing in the same direction for half the year. The word comes, through F. or It., from Malay, *musim* (from the Arab *mawsim*, a time, or season). The **Harmattan** (an Arabic word) is a hot, dry, noxious wind which blows periodically from the interior of Africa; and the **Sirocco** is a hot, moist, and relaxing wind from the south-east, in S. Italy and adjacent parts (It. *sirocco*, Sp. *siroco*, Arab *schoruq*, from *scharq*, the east). There are also **hurricanes** (from an

American-Indian word), probably imitative of the rushing of the wind; and **tornadoes**, violent hurricanes in tropical countries, signifying a **hissing** or **whirling** (like our **whirlwind**)—Sp. from *tornar*, and that from the low L. *tornare*. In connection with the atmosphere we have still to mention **climate**, which includes heat, moisture, elevation, prevalent winds, &c., especially as these affect health. The word comes through F. from the L. *clima*, *-atis*, from the Gr. *klima*, *klimatos*, a slope, and all these from Gr. *klimo*, to make to slope, or to incline. **Clime** is poetical for **climate**.

Leaving the atmosphere and coming fairly down to earth, let us notice the circle bounding the view where earth and sky appear to meet, which is called the **horizon**, both in F. and L.—from the Gr. *horizon*, bounding; from Gr. *horizo*,[1] to bound, to limit; from Gr. *horos*, a limit or boundary.

We are now to speak of the planet with which we have most concern—viz., the Earth, or the world which we inhabit.

The word **world** is sometimes applied to the universe, then we speak of "the whole world"; but most frequently, and most correctly, it is confined to our world. This perhaps has suggested the etymology which has found favour with some—viz., that which derives it from the past participle of the verb to **whirl**, and holds that **whirled** expresses both its roundness and its movement on its own axis. But the **wh** in **whirl** (as in the corresponding Gothic words) is radical, and would not have been represented in AS. by **w**, as in **woruld**, **weoruld**, **world**. Besides this, the word **world** is older than the knowledge among the Gothic tribes of the spherical form, or of the rotation, of the earth. A still more conclusive argument against this etymology is the fact that the AS. *woruld*, the Icel. *verold*, did not mean the earth, the **physical**, but the **moral**, the **human** world, the L. *sæculum*. The most probable etymology of **world** seems to be *wer*, a man (cognate

[1] From this we have the word **horizontal**, on a level, on a line with the horizon, the opposite of **perpendicular**, from the L. *perpendiculum*, a plumb line, from *perpendo* (*per*, through, and *pendo*, to weigh); so **vertical** (L. *vertex*, *verticis*, the head, that around which anything turns or is turned—from *verto*); hence the pole on which the heavens are supposed to revolve, and thus perpendicular to the horizon.

with L. *vir*, a man), and *uld*, signifying age or time; lit. "a generation of men," and so its first use in English is in the sense of "an age of men," or a generation.

The **equator** is a line drawn on a terrestrial globe, at equal distances from the two poles, and dividing it into two equal parts —from L. *æqualis*, from *æquus*,[1] equal. A **zone**, from Gr. *zone*, *es*, a belt or girdle (*zonnumi*, to gird). "An embroidered zone surrounding her waist"—Dryden. The five zones are five great divisions of the earth, one torrid, two temperate, and two frigid (L. *frigidus*, from *frigus*, *ŏris*,[2] cold), are bounded by lines parallel to the equator. The **torrid** zone—from L. *torreo*,[3] to roast, parch—

[1] From *æquus*, *a*, *um*, even, equal, fair, we have many words. We speak of an **equable** rate of movement, of **equability**, or **uniformity of operation**, or of **temper**. We speak of social **equality**. We **equalise** burdens, taxes, &c. **Equal** and **even** are applied to what is smooth or level. An **equation** is a mathematical statement of an equality, and **equanimity** (L. *animus*) means an unruffled temper. An **equiangular** triangle means that which has all its angles equal; an **equilateral** (L. *latus*, *lateris*, a side) triangle has all its sides equal. **Equilibrium** (from *libra*, a balance) means equality of balancing weight; two weights are in equilibrium when they balance each other. **Equipoise** and **equiponderance** mean equality of weight, and also the equipoise and tranquillity of the commonwealth. The spring or vernal **equinox** (L. *nox*, *noctis*, night) is about the 21st March, the autumnal about the 23rd September. **Equitable** means just, impartial, according to **equity**, having the idea of supplementing the imperfections of the law. **Equivalent** means of equal worth; we give a man an equivalent for something that we owe him. To use a word in an **equivocal** sense is to use it in a way which may admit of two meanings. **Adequate** means literally **made equal to**; it then comes to signify what is fully sufficient for some practical or moral purpose. We speak of the **adequacy** of the supplies to the expenditure. We say the means were quite **inadequate** for the end proposed. We speak of **unequal** numbers, but of their **inequality**. **Iniquity** (lit. inequity) denotes a gross violation of the right of others, and we speak of an **iniquitous** war.

[2] From *frigus* we have, besides frigid, **frigidity**, as when we speak of the frigidity of a man's manner or style. A hawk ruffling its feathers from feeling chilly was said to **frill** (OF. *friller*, to shiver for cold), hence **frill** has come to mean a ruffle or plaited band of a garment. A **refrigerant** is a medicine which cools, abates, or allays heat. Certain salves are lenitive and refrigerant. To refrigerate is to make cool. We speak of a **refrigerative** treatment. A **refrigerator** is an apparatus for cooling liquids or for condensing hot vapours into liquids.

[3] From *torreo*, *torrui*, *tostum*, *torrēre*, to roast or parch, we have **toast**, scorched bread. A **torrent** is a raging (boiling) stream, as a torrent of water or of molten lava.

means the zone parched with heat, and is between the two tropics, the broad belt of earth over which the sun is vertical during some part of the year. The **tropics** themselves are two circles, one on each side of the equator, 23° 28′, where the sun seems for a day or two to stand still (solstice) and then to turn, as it were, after reaching its greatest declination north or south—from Gr. *trepo*, I turn, and *tropes*,[1] a turning.

The surface of the earth is divided into Water and Land. The word **Geography** (from Gr. *ge*, the earth, and *graphe*, a description) includes both of these; but **Topography** is not so wide in its range as geography (Gr. *topos*,[2] a place, and *grapho*, I describe), meaning rather the description of a particular place,

[1] From *tropos*, turning, we have a **trope**, a word or expression turned from its literal or original sense. Metaphors are tropes. Thus Horace is using a trope when he calls the State a ship. The foundation of all parables is some analogy or similitude between the tropical or allusive part of the parable and the thing intended by it. A **trophy** was a pile of the arms of the vanquished which the victors raised on the battlefield as a monument of the enemy's turning. We have the word tropic in combination, in such words as **allotropic** (from *allos*, another, and *tropos*, a conversion or change). Allotropy is the term employed to denote the fact that the same body may exist in more than one molecular condition and with different physical characteristics, as when we speak of the allotropic condition of oxygen.

[2] From *topos*, a place, we have the **topics** of Aristotle and the *loci* (from *locus*, which also signifies a place) of Cicero, or *communes loci*, commonplaces, as we say, not as being of little value, but of frequent occurrence, commonplace truths or questions which the orator was directed to consider or to ask in order to procure materials for his speech—such as who, what, where, by what means, why, how, when? And so a **topic** is also the subject of some discourse or composition, the matter treated of. Medical men speak of a **topical** remedy, or of a remedy **topically** applied—that is, of a remedy applied to a particular part of the body. Then we have the word **Utopia**, literally, a place situated **nowhere** (Gr. *ou*, not, and *topos*, a place), the name given by Sir Thomas More to his book published in 1516. It was written in L., and not rendered into English till a generation later. The tale of Utopia is put into the mouth of a seaman, and is prefaced with an account of the circumstances in which More is supposed to have heard it. Utopia was an imaginary island, and the utmost perfection of laws and of social arrangements was enjoyed; and he contrasted this ideal or model of Utopian perfection with the defects of the States of his own time. We now speak of a scheme as **Utopian**, which proposes to bring about a state of ideal perfection which, in man's imperfect state, would be found impracticable.

as a city, a town, a tract of country, including notices of everything connected with the locality.[1]

The **Antipodes**—L. from the Gr. *anti*, opposite to, and *pous*, *podos*, a foot, meaning feet opposite—those living on the other side of the globe, and whose feet are thus opposite to ours.

[1] From *locus*, a place, we have **local**, confined to a place, **locality**, the neighbourhood; to **locate**, to settle in a place. **Locomotion**, moving from place to place. To **allocate**, to place to, to give each his share or part. To **collocate** is to place or set along with something else. To **dislocate** is literally to put out of its place, to put out of joint. One's arm, wrist, or ankle may be dislocated. We speak also of the **dislocation** of the geological strata, as, *e.g.*, of the beds of coal, and of things being in a state of confusion and dislocation. From this word also we have *locus* in the sense of place, as when a preacher proposes to treat of a subject in the first place, in the second place, and in the third place; for it is said that among the Romans, when discourses and speeches were not so often read from MS. as now, speakers, to arrange their ideas, grouped them together in different parts of the wall before them, and they said in the first place, when they were to speak of what was contained in what they called the first place, of the wall in front of them, and so on.

## CHAPTER IV.

### THE WATER.

THIS occupies about three-quarters of the earth's surface. That part which separates the land from the water is called the **coast**, the side of the land next to the sea, or the side of the sea next the land,—derived probably through OF. *costa* (now F. *côté*), from L. *costa*, the rib or the side, and in English meaning the seaside. The word **ocean** comes from **Oceănus**, the fabled son (in the mythology of the heathen poets) of Cœlus and Vesta, who, marrying Tethys, the goddess of the sea, became the father of all the rivers and fountains. There is, strictly speaking, but one ocean, although it is usual to reckon five, more or less connected. Only two, however, have names requiring explanation. The **Atlantic** seems to have been so called (for no better reason than for its size and strength) from Mount Atlas in the north-west of Africa, which, however, was called after the heathen god of that name, who was represented by the ancient poets as sustaining the world on his shoulders. On this account, too, a collection of maps of the different parts of the world bound together is called an **Atlas**. The **Pacific** Ocean (L. *pax*, *pacis*, peace, and *facio*, to make) is the name given to the ocean between Asia and America, called **peaceful** by Magellan in 1521, in consequence of the calm and delightful weather he experienced while navigating its surface after rounding Cape Horn.

A smaller extent of water is called a **sea**, and two of the names given deserve notice. The **Mediterranean** (from L. *medius*, middle, and *terra*, earth or land) is so called from its position, as it were, in the middle of the land of the Old World. The **Archipelago** is

the name given to the chief sea of the Greeks, or the Ægean Sea (from Gr. *arche*, chief, and *pelăgos*, the sea), but now used for any sea abounding in small islands.

One of the most remarkable features of the sea is the **tide**, being the AS. word *tid*, which meant **time**, the moment when anything happened; and is now applied to the time of the ebbing and flowing of the sea, hence called the tide. (In composition we have still Whitsun**tide**, and even**tide** for eventime; and **betide** or **betimes**, that is, **happen.**) **Early** and **late** were formerly called **tideful** and **lateful**. As the word is evidently cognate with Ger. *Zeit*, time, and *Zeitung* in Ger. signifies "news," there can be little doubt that our word **tidings** comes from the same AS. root.

Closely connected with the sea is the **river**, for "all the rivers run into the sea, yet the sea is not full." One of the chief reasons why the sea is not full to overflowing, is the **evaporation** which is continually taking place from the surface of the oceans, rivers, and lakes; for when water is passing from the liquid to the gaseous or invisible form, it is said to turn into **vapour**, or to **evaporate** (from L. *e*, off, and *vapōro*, from *vapor*, vapour). When the air has received as much vapour as it is capable of holding in the invisible form, at any given temperature, it is said to be **saturated** or filled to excess (from L. *satur*, full, akin to L. *satis*, enough). The etymology of **river** is somewhat doubtful. It is usual to derive it from L. *ripa*, the bank of a river, but there is also a L. word *rivus* which signifies a river, and the two words have got confused. I think that the word *ripa* originally signified, *not the river itself*, but the *river's bank*. There is good reason for believing that the word *ripa* comes originally from the base *rip*, to rend asunder, and that the river is occasioned by the **rift** which has been made between the banks through which it runs into the ocean; for rivers are formed and run through these **fissures** (L. *fissura*, from *findo*, *fidi*, *fissum*, *findĕre*, to cleave) and **clefts** in the mountains, when these have been riven asunder. In this connection it is worth noting that the low L. verb *adripare* (*ad*, to, and *ripa*, the bank), which meant at first to **reach the bank of the river** or to **touch the shore**, was originally a nautical term, and

was used only with reference to the arrival of a boat at the bank of the river, or at the shore; but when the word was adopted by the French, they altered it into *arriver*, and after using it for more than a century with reference to boats or sailing vessels, they widened the meaning so as to include all **arrivals** of any kind or at any place, whether by land or by sea, using it in a far wider sense than we use the word arrive, so that in a French book which lies before me the author speaks of the cold **arriving** through the window. Yet another word finds its origin and explanation here, the L. word *rivales* (from *rivus*, a stream), and originally it meant pertaining to a stream or brook; but after meaning those who had the same stream in common, it gradually came to signify (both in Latin and English) **competitors**. There is no necessary connection in thought between the two meanings; but as *rivales*, even in Latin, came to mean **neighbours** who got water from the same stream, or persons who lived on opposite sides of a stream, there were often in times of scarcity contentions for the use of it. It is used in this sense in the Roman digest which discusses the contests that often arose between such persons respecting their riparian (*ripa*) rights. But this connection between the two meanings is a mere matter of history. It does not affect us to-day. We do not think of brooks when we speak of **rivals** in politics, love, or business. Neither do we, even in a book on Etymology, and in discussing such a word as that on which we are at present engaged, think, until we are reminded, that **derivation** is literally drawing from a river (from L. *de*, down from, and *rivus*, a river), as when we speak of the derivation of English words from Latin.

It is more convenient, as well as more natural, when speaking of water and the ocean, to refer to all those matters connected with navigation which enable us to make the ocean the great highway of nations, so that "seas but join the countries they divide." **Navigation** has been described as the act, science, or art of sailing ships, from the L. verb *navigo*, to go in a vessel or ship, to sail, to steer—from *navis*,[1] a ship, and *ago*, to drive. While we have many words

[1] From *navis*, a ship, and *nauta*, a sailor, we have such an unlikely word as **nausea**, which means properly sea-sickness, and then strong

taken from the Latin word for ship, we have comparatively few taken from the Latin word for sea, *mare*.[1] The first vessel ever constructed for floating on the waters of which we have any record was Noah's **ark** (from L. *arca*, a chest or coffer). Amazement has often been expressed that so large a vessel as the ark should have been able to bear the winds and storms of the **deluge** (this word comes from L. *diluvium*, from *diluo—dis*, away, *luo*,[2] to wash). The German word for deluge, *Sundflut*[3]—*i.e.*, sinflood—is far more expressive than ours. But we find no mention in the Scriptural account of tempestuous wind and dangerous rolling seas. The waters rose gradually and floated the ark, so that it went on the face of the waters;

disgust and loathing. Patients may **nauseate** food as well as medicine. "The trifles wherein children take delight grow nauseous to the young man's appetite." **Nautical** names relating to ships and seamanship. 'The Nautical Almanac' contains tables necessary for steering. **Naval** architecture is the science of shipbuilding. The **nave** of a church is the body of it, called by the Germans the ship (*schiff*), from the analogy which likens the Christian Church to a ship. Cook and Anson were distinguished **navigators**. A sea or a river is **navigable** when ships can sail upon it. The **navy** is the whole of the ships of war belonging to a country. An **aeronaut** (*aer*, the air, and *nauta*, a sailor) is one who **navigates** the air in a balloon. to **circumnavigate** is to sail round. The **circumnavigation** of the earth proves that it is a globe; what is circumnavigable is of a round form.

[1] From *mare*, *-is*, the sea, we have **marine**, belonging to the sea, such as marine plants, &c. We speak of a **marine**—*i.e.*, a soldier who serves on shipboard though he is not a sailor — a **mariner** is a seaman. **Maritime** often means bordering on the sea, or pertaining to man's sea life, to the sea as navigated by man. We speak of maritime law, maritime enterprise, and maritime people. **Submarine** means under the sea, **transmarine** across the sea, and **ultramarine** (L. *ultra*, beyond), a blue colour deriving its name from the *lapis lazuli*, a stone of great beauty, originally brought from beyond the sea, from Asia.

[2] From *luo*, *lui*, *luĕre*, to wash, we have **ablution**, a formal washing, as in religious rites, and we also speak of our daily ablutions. **Alluvium** is earth, gravel, &c., deposited from water, as the meadow land beside rivers; it forms alluvial soil. To **dilute** any strong liquid is to weaken it by mixing with water; a **diluent** is a substance used for diluting; too much **dilution** of the gastric juice weakens its power. **Diluvial** is generally used of deposits on the surface. The **antediluvian** world was that which existed before Noah's flood. To **pollute** means the defiling of a stream, and we speak of the **pollution** even of holy places or of the mind.

[3] According to Kluge, *sund* has no connection with *sünde*, English *sin*, but is the modern form of the old High German *sin*, which was used only in composition, and signified *universal*, *always*, *ever*; so that *sundflut* is merely the present-day form of the old High German *sinvluot*, a great universal overflowing.

and it had no masts or sails on which winds, if there were any, could act. The human family, when they came out of the ark, on the site where, as all traditions say, the ark rested, might have spread for ages from that spot without having any occasion for another such vessel, so that although the memory of the deluge and of the ark remained among all nations, yet the form of it was forgotten, as well as its real use. We find the beginning of these naval structures among savage nations to have been a long plank, rounded at the ends, on which they got astride, and crossed the river or floated out to sea. The **catamaran**, a Tamil word, *kattamaram*, signifying "tied logs," is used by the natives of India and Brazil, and on the coast of Coromandel, particularly at Madras, where the **surf** (probably from L. *super*, above, the foam made by the dashing of the waves being on the surface) rages with great violence, sometimes running more than a quarter of a mile up the beach. It would be impossible for European boats to live in it. The natives, however, construct a catamaran, a raft of three or five logs of wood from eight to twelve feet long, the middle log being always longer than the rest. These are firmly lashed together, and without top, sides, or any protection the natives go boldly off to the ships in the roads during the severest weather through the foaming surf. The construction of a **raft** (from Icel. *rapp*, from rafter, and Dan. *raft*, a pole) is one of the first and easiest improvements on the mere plank. This is effected by tying a number of planks or beams together so as to make a sort of floor on which goods may be removed or persons conveyed across a river; and in our own day, even in cases of shipwreck, the raft is often the only mode of escape, and the crew sometimes are obliged to lash themselves to the raft to prevent them being washed off and drowned. The expression **lash** is the seaman's term for tying themselves fast to the raft. The noun "**lash**" by itself signifies merely a rope or cord, and it may be used either for whipping or tying. Perhaps the next gradation in shipbuilding was the **canoe**, from the Sp. *canoa*, which, like the F. *canot*, is from the Caribbean *canaoa*, signifying a boat made of the trunk of a tree hollowed out by fire or by hatchet, or of bark or skins, and shaped into something like a boat. These canoes made

of skins are somewhat like those which were observed in Britain by Julius Cæsar, and which are still used on the Severn, in Shropshire, and in Wales. Indeed the name which has been given them, **coracles**, is Welsh. They consist of a sort of large wicker basket covered with a horse's hide or with oilcloth. They hold only one man, and are useful for fishing in rivers. The name is derived from the Welsh *corwgl*, from *corwg*, anything round; Gael. *curach*, a wicker boat. When we speak of boats, however, we mean something put together with much greater skill. These are of different shapes, sizes, and names, according to the work for which they are intended. Such as **ply**[1] on the river Thames, and are used only for the conveyance of persons, are called **wherries**, probably a corruption of ferry, influenced by *whir*. A ferryboat is a boat for carrying or conveying passengers over a water (from the AS. *ferian*, to convey, *faran*, to go; Ger. *fahre*, a **ferry**, from *fahren*, to go or carry). By a boat we generally understand an open vessel without any deck. When very large, as for the conveyance of coals from the shipping, they are called barges or lighters. A **barge**, however, was originally a pleasure or state boat (from the OF. *barge*, low L. *bargia*). "The barge she sat in, like a burnished throne," &c. (Shakespeare). A **lighter** is so named because it is used for lightening (unloading) and loading ships. Until the extensive use of steam and electricity it was the characteristic of boats to be propelled by oars, the word **boat** being the AS. *bat*, Dut. *boot*, F. *bat -eau*, and Gael. *bata*, while **oar** is the AS. *ar*, cognate with the Gr. *er*, *essein*, to row, *amph-ēr-ēs*, two-oared. The verb to **row** is the AS. *rovan*, and Icel. *roa*. The **rudder** is the instrument by which the boat is rowed or steered, which originally was by an oar working at the stern (Ger. *ruder*, an oar). The **row-lock** is the contrivance on the wale of a boat to hold the oar in rowing. The **wale** (from AS. *walu*, the mark of a stripe or blow, Sw. *wal*) signified originally the raised streak left by a

[1] This word **ply**, signifying in nautical phraseology to make regular passages between two ports, comes through the F. *plier*, to bend or fold, from L. *plico*, to bend.

stripe, then a ridge on the surface of cloth, and afterwards the plank which goes along all the outer timbers of a ship's side. The name of **gunwale** is now given to it whether there be guns or not.

It was a great step in the art of conveying themselves by water carriage to add a **sail** (AS. *segel*, and so also in almost all Teutonic tongues). In all probability Dædalus was the inventor of the sail. He was confined by Minos, King of Crete, and according to the poets he made himself wings and flew away; but the truth is that he invented the sail, and so escaped in his boat. His son Icarus, not managing his sail so cleverly, was drowned. Nature, however, may have given Dædalus the hint of the sail from the **Nautilus**, **Argonaut**, or **sailor-fish**, which is a shell-fish found in the Mediterranean and in the Indian Ocean, and usually at the bottom of the sea, yet is able to rise to the surface, which it is fond of doing in calm weather. The shell is so thin that it is called the paper Nautilus. It lies on its back floating on the water. It employs some of its arms as oars to make progress, but if a gentle breeze arises it raises two of them upright, and extending them, spreads the membrane between them into a sail, which catches the wind; its other arms hang out as a rudder to steer it the way it wishes. "Learn from the little Nautilus to sail, spread the thin oar and catch the driving gale." Nature also gives other hints, for the **fins** (from L. *pinna*) of a fish would suggest the use of a propelling power, and its **tail** the advantages of a rudder; as Pope says in the lines just before these already quoted, "The art of building from the bee receive, learn of the mole to plough, the worm to weave."

A **galley** (having eight oars) received its name apparently from the sword-fish, which the Greeks called *galeotes*, which indeed it somewhat resembles with its long projecting beak, which is contrived on purpose to bore into the enemy's vessels. We have also a **brig**, a two-masted square-rigged vessel, the word being originally a contraction of **brigantine**, a small light vessel, so called from **brigand**, a robber (F. from It. *brigante*, from *briga*, strife), because such a vessel was used by pirates. The name of **pirate** is given to one who **attempts** to capture ships at sea, a sea-robber (from

the F. *pirate*), from G. *peirates*, from *peira*,[1] a trial or attempt. **Buccaneer** was a name originally given to the pirates in the West Indies, during the seventeenth century, who plundered the Spaniards chiefly. The F. *boucaner*, to smoke meat, came from the Caribbean *boucan*, a wooden gridiron. The title was originally bestowed by the natives upon the French settlers in Hayti who hunted animals for their skins and sold the smoke-dried carcases to the Dutch. These Frenchmen were therefore said to exist by *boucaniering*, and when subsequently the Spaniards laid claim to the whole of the West Indies, a large number of English and French adventurers proceeded to the Spanish Main to enrich themselves by plundering the Spaniards as their lawful right. The word **schooner** is said to have been coined in New England from the prov. Eng. *scoon* (Scot. *scon*), to make a flat stone skip along the surface of the water, for a "schooner" is a sharp-built swift-sailing vessel, generally two-masted. The word **mast**, which denotes the long upright pole which sustains the yards, rigging, &c., in a ship, is from the AS. *maest*, which signifies the stem of a tree, Ger. *mast*, F. *mat*. A **lugger** is a small vessel with two or three masts and a running bowsprit, and is so called because it has one or two long or **lug** sails,—a lug sail being a square sail bent upon a yard that hangs obliquely to the mast, or it may be from the Dut. *logger*, a slow ship, from *log*, slow. The **bowsprit** is the boom or spar projecting from the **bow** of a ship,—the bow being the curving forepart of a ship, and the **sprit**, from the AS. *sprest*, a pole. A **pinnace** is a small vessel with oars and sails; it is literally a pine-wood boat—F. *pinasse*, from It. *pinassa* and L. *pinus*, a pine. A **cutter** is a small swift vessel with one mast and sharp bows that cut the water, hence the name. A **hoy** is a large one-decked boat, commonly rigged as a sloop (from Dutch *heu*, Flemish *hui*). **Sloop** is a light boat, a one-masted cutter-rigged vessel, from Dutch *sloepe*. A

[1] From the Gr. *peira*, an attempt, we have not merely **pirate** but **piracy** and **piratical**, and also an **empiric**, one who confines himself to applying the results of a limited observation and experience, — one who is narrowly and blindly experimental without due regard to science and theory, which is regarded as **empiricism**, and quack doctors are those who prescribe **empirical** remedies.

**smack** is a vessel used chiefly in the coasting and fishing trade (from AS. *snace*, Dut. *smak*, Ger. *schmacke*), perhaps from Icel. *snakr*, Eng. snake. A **scull** was a name given to a small boat propelled by one man working an oar from side to side in the stern without raising the blade from the water. It was, perhaps, originally applied to the short light oar employed by working the oar from side to side like a fish's tail. Judging from the analogy of the OF. *gache*, an oar, *gacher*, to row, compared with *gacher*, to rinse linen in the stream, a more probable origin may be found in the element "scull" preserved in **scullery**, the place for rinsing dishes, Scandinavian *skol*, to splash, and applied to the dashing of the waves or of heavy rain, Icel. *skola*, to wash. The metaphorical use of the word scull was very severely made by Douglas Jerrold, when a young litterateur. A scribbler in 'The London Journal' or 'Family Herald' of the period came up to him and said: "We ought to be better acquainted, Jerrold." "Why?" said Jerrold. "Because we are both literary men,—both in the same boat, you know." "That may be," said Jerrold, "but we use very different sculls!" The word **harbour** itself is very interesting. It seems to have signified originally a shelter, or a lodging. We have in Icelandic *herbergi*, a harbour, a lodging, in OF. *herberger*, to harbour, to lodge, in OH.Ger. *hereberga*, a lodging, a harbour. Where we read now in the Authorised Version, "I was a stranger and ye took me in," Wycliff rendered "I was harbourless and ye harboured me." Also a camp, from *heri*, an army, and *bergon*, to shelter (and in this connection the German *herberge*, a harbour-shelter, travellers' rest, or inn, the Italian *albergo*, and the F. *auberge* ought not to be overlooked), and naturally it came in course of time to lose the meaning of sheltering or providing a lodging for travellers by land, and to be almost exclusively employed, as it is now, for a port or haven for ships. We have, however, a remarkable reminiscence of the original meaning in the word **harbinger**, which is now generally used in the sense of a forerunner or a precursor of any one or anything, as when we speak of the cuckoo as the harbinger of spring. It came to acquire this meaning from the fact that the word *herberger*, both in German and Dutch, was

one who was sent on beforehand by his master to look out for lodgings for him, and so to announce his arrival—in Germany, one sent forward to provide quarters for a regiment or an army,—and so from the rather humble origin of being used to denote one who goes in quest of lodgings for another, we find it as a grand poetical term in Milton and Dryden, the former of whom in his 'Paradise Lost' says, "And now of love they treat, till the evening star, love's harbinger, appeared," while the latter, in the 'Good Parson,' speaks of "Lightning and thunder, Heaven's artillery, as harbingers before the Almighty fly." When a vessel is in the dock for repairs we can have a very much better view of her than when she is sailing on the ocean. The **graving dock** is the dock into which a ship is taken to have her bottom cleaned (the word **dock** comes to us through the O.Dut. *dokke*, a harbour, and low L. *doga*, a ditch, a canal, from Gr. *dochē*, a receptacle, an enclosed basin into which a ship may be lifted or placed for repairs, and the word **graving** comes from the low Ger. *greve*, the refuse of lard, and to **grave** a ship was originally to smear the hull with **graves**, for which pitch is now employed). Here also the process of **caulking** goes on, *i.e.*, the stuffing oakum (as if pressed with the foot) into the seams of a ship to make it watertight—through the OF. *cauquer*, from L. *calcare*, to tread under foot, from *calx*,[1] the heel. The word **oakum** which we have just used is the name given to old ropes untwisted and teased into loose hemp, for caulking the seams of ships, and is supposed to come from the AS. word *acumba*, *aecemba*, from *cemb*, that which is combed, from *cemban*, to comb. The word **dock** itself in this sense signifies a basin for ships, into which the water can be admitted or shut off at pleasure. It is described by Bailey as a pond where the water is kept out by great floodgates till a ship is built or repaired, and then opened to let in the water to float or launch her. It was probably to these floodgates that the word was first applied. We have **lock**, a sluice or floodgate, and **docke**, applied to the tap by which the water in

[1] From *calx*, the heel, we derive the word **inculcate**, for to inculcate is literally to press in with the heel. We inculcate principles of conduct, rules of right and wrong, by frequent admonitions and exhortations.

a fish-pond is kept in, or let off. The **hull** of a ship, meaning the frame or body of it, is supposed to be derived from the AS. *hulu*, a husk, as of corn, the outer covering of anything; but certainly there is a mighty difference between the body and the husk, and the resemblance to a pea-shell does not seem a very likely figure to have given a designation to the body of a ship. It is of the hull or shell of the ship that we generally use the phrase to **spring a leak**, which means to open or crack to such an extent as to allow the passage of water. The word **leak** is from the Icel. *leka*, to drip, to leak, so in Dut. we have *lekken*, and Ger. *lecken*, a hole, or other defect, which permits the passage of a liquid. It signifies both to run, drop, dribble, and also to let through, leak. Not only do they say "the vessel leaks," "the ship leaks," but "the water leaks"; "lekkende ogen" are streaming eyes. In Norse *leka* is "drop," and *logr* is "moisture," usually "lake," hence lake = L. *lacus*, is implied. I think the word hull has a certain connection with the Dutch *hol*, a ship's hold, and with the word **hulk**, which signifies the body of a ship, and originally a large merchant ship (from the low L. *hulka*), from the Gr. *holkas*, a ship which is towed, from *helko*, to draw. It is worth noting that the plural, when it has the article prefixed, "the **hulks**," means old ships used as prisons where some of the worst prisoners were confined, and I am reminded that there are really no conditions or positions in which self-righteousness may not flourish. A clergyman was preaching in the hulks one Sunday for a friend, to a set of the greatest scoundrels he had ever seen in his life; and after the service was over, one of the prisoners said to him, "I have to thank you for your excellent sermon; to my mind it had only one fault, but it was a very serious one,—you didn't seem to leave any room for good works in the matter of salvation"! In the dock we have a good opportunity of seeing the **keel**, that part of the ship which extends along the bottom from stem to stern, and supports the whole frame; and so important is it that the AS. word from which it comes is the word *ceol*, which signifies a ship. The old torture known on shipboard as **keel-hauling** consisted in hauling a man under the keel of a ship by ropes from the one side to the other. **Bilge-water** is that

which collects through leakage or otherwise in what is called the **bilge** of a ship—that is, the bottom of a ship's hull or that part on either side of the keel which has more a horizontal than a perpendicular direction, and upon which the ship would rest if aground. That water becomes disgustingly foul and noxious. The word "bilge" is very probably a corruption of *bulge*, though like French, and indeed *bouge* in French still means *bilge*, with reference both to a cask and to a ship. The **helm** is the instrument by which a boat is rowed or steered, which originally was an oar working at the stern (AS. *rother*, Ger. *ruder*, an oar). I am very much inclined to accept Horne Tooke's derivation of the **stern** of a ship, from the past participle of the old verb *styran*,[1] to move, which we now write in English differently, according to its different applications, to stir, or to steer; so that the stern of a ship is literally the moved part of a ship, or that part by which the ship is moved or steered. It is the same word and has the same meaning, whether we say a stern countenance or a moved countenance—*i.e.*, moved by some passion. The **anchor** is a hooked iron instrument which holds the ship by sticking into the earth (F. *ancre*, from L. *anchora*, from Gr. *angkyra*, from *angkos*, a bend, from the root *angk*, bent). There are various kinds of anchors: the most important are the **sheet-anchor**, the largest anchor on the ship, **shot**, or spread out (AS., *sceat*, *scete*, from *sceotan*, to shoot, to extend); the **best bower**, so called because it hangs at the bow, or curving forepart of the ship. The **binnacle** is the box in which the compass is placed on shipboard; it was formerly spelt **bittacle**, and I find it so spelt in a military dictionary which lies beside me, published in 1759. Bittacle comes from the Portuguese *bitacola* —from L. *habitaculum*, a dwelling-place, from *habito*, to dwell. The word **compass** itself probably comes through F. *compas*, a word from low L. *compassus* (*con*, together, and *passus*, a step, a way, a route). Now the mariner's compass goes round in a

[1] The same participle gives us also the following substantives, store and stour: **store** being the collective term for any quantity or number of things stirred or moved into one place together; and **stour**, formerly much used, meaning moved or stirred, was applied equally to dust, to water, and to men, all of them easily moved.

circle, and what we call "compasses" is an instrument consisting of two movable legs for describing circles, &c. The two names **starboard** and **larboard** are very significant. Starboard is the right-hand side of the ship to one looking towards the bow, and signifies literally "the steering side"; the AS. is *steor-bord*, from *steoran*, to steer. Larboard is an obsolete naval term for the left side of a ship looking from the stern,—now by command of the Admiralty superseded by the term **port**, to prevent the mistakes caused by its resemblance in sound to starboard. The etymology is uncertain, but I think it is most likely that it comes through the Belgic *lever-bord*, from L. *lævus*, the left. At sea it is often necessary to ascertain the depth of water, and this is done by **sounding** by means of a **line** and **plummet**, through the F. *sonder*, to sound—from the low L. *subundare*, to put under the wave, from L. *sub*, under, and *unda*,[1] a wave. The **plummet** is the weight of lead hung at the end of a line to sound the depth of water, and this piece of lead is called a plummet, from the F. *plombet*, diminutive of *plomb*—from L. *plumbum*, lead. The word **pilot**, the name given to one who conducts ships in and out of a harbour, along a dangerous coast, is of uncertain origin, but the more likely is that it comes through the OF. *pilote*, a pilot, from the Dutch *peil-loot*, from *peilen*, to sound, and *loot* (Ger. *loth*), lead—a sounding lead, literally, one who conducts a vessel by the sounding-line. **Ballast** is that which is placed in a ship to keep it steady when there is

[1] From *unda*, originally a wave, and afterwards water in general, but in motion, and its diminutive, *undula*, a little wave, we have **undulate**, to move up and down as waves. The sea undulates. Sound is propagated by the undulations of the air. There is also an undulatory movement of standing corn when the wind blows. **Abound** and **abundance** express large supplies of anything. We speak of abundance of food, and of a superabundance of words. To **inundate** is to overflow with water, but we also speak of a country being inundated with vagrants, publications, &c. The Goodwin sands were caused by an inundation of the sea. To **redound** is to come back as a consequence, to contribute; we speak of something redounding to one's glory. **Redundancy** is an excess of supply, a superfluity in some special things. "When an author is **redundant**, mark those passages to be retrenched" (Watts). It is remarkable too that the Revised Version of the New Testament in altering the word **abundance**, in Mark xii. 44, into **superfluity**, should still have taken a word which refers to the flowing of water.

no cargo. It is the etymology of the first syllable of the word about which there is any difficulty. It is generally agreed that the second syllable, *last*, is a load. The Danish *bag-last* has been understood as signifying a back-load, the load which a ship takes on board to steady her on her return voyage when she has disposed of her original cargo. It has been suggested that ballast was so called because the ballast was stored more in the after-part of the ship than in the front, so as to tilt up the bows. But the ballast was never stored mainly in the stern of the vessel, nor has the after-part of a ship ever been spoken of as the "back." Both theories, however, are founded on a mistake, for it has been found that **bag-last** is a modern form, having always been written **bailast** in the fifteenth, sixteenth, and seventeenth centuries. The truth seems to be that the original form of the word is to be found in the language of the Netherlands and low German, from whom we have taken many of our nautical terms. Now *bal* in Old Dutch signifies useless, bad, as in *bal ded*, a misdeed, *balmenden*, to act as an unfaithful guardian, *bal hoorig*, hard of hearing; and in this way we may explain ballast as an unprofitable load, the worthless load that is taken on board merely to steady the ship. The verb to **scuttle** is used in cases where a ship has been sunk intentionally —strictly speaking, by cutting holes in it. The noun scuttle originally meant the openings or hatchways of a ship, and afterwards a hole through the hatches or in the side or bottom of a ship, from OF. *escoutille*, a hatchway, and mod. F. *écoutille*, but I can find no trace of either word in any French dictionary except that of Cotgrave. **Bunting**, the thin worsted material of which flags are made, is the same word as the West of England **bunting**, which means the sifting of flour, the open fabric used for the purpose having been found appropriate for the making of flags. The truth of Wedgwood's explanation seems to be established beyond question by the fact that the F. *étamine* is applied as well to the thin open tissue of which sifting or bolting cloths are made, as to the material of a ship's flag, and Littré explains *étamine* as a nautical term, applied to the material out of which flags are made. A **flag** is said to have received its name from the Dutch *flaggeien*,

to flag or hang loose, also applied to the sound which is made by loose broad surfaces flapping in the wind,—and a flag is such a piece of cloth fastened by one edge to a staff, in order that it may be conspicuous as an ensign floating in the wind. **Quarantine** is the word originally employed for the forty days during which a ship arriving at **port**[1] was kept from all intercourse with the shore if she were suspected of being infected with any contagious disease (through F. *quarante*—from L. *quadraginta*, forty, from *quatuor*, four). The **Admiralty** is the board of commissioners for the administration of naval affairs, from the **admiral**, a naval officer of the highest rank (from F. *amiral*—from Arabic *amir*, a lord, a chief).

**Commodore**, the commander of a squadron or detachment of ships, and sometimes the leading ship of a fleet of merchantmen, is usually regarded as coming from the Spanish *comendador*, which has an altogether different signification, while the Spanish word is regarded as coming from the L. *commendo*, which in late L. is said to signify command. Of this I have found no evidence; but it is a corruption of the Portuguese *capitão mor*, or chief captain, a phrase precisely equivalent to our own term. We owe, in fact, more to Portuguese than to Spanish etymology,[2] and it is remarkable that many words now current almost over all Europe, and popularly supposed to be of African or East Indian derivation, are really native Portuguese. Thus **fetishism** or **feticism**, the low idolatry and sorcery of Western Africa, now so commonly used in

[1] **Port** comes to us through the F. *port*—from L. *portus*, a port or harbour; from it we have probably the words **opportune** and **importunate**, examples of marine terms of which the original signification is more or less forgotten: **opportune** is that which leads into the port (F. *opportun*—from L. *opportunus*, fit, convenient, from *ob*, over, against, and *portus*, the harbour), well-timed, seasonable, convenient, hence opportunely and opportunity; **importune**, on the other hand (OF. *importun*, importunate—from L. *importunus*, inconvenient, troublesome, from L. *in*, not or without, and *portus*, the harbour), means originally hard of access, hence unseasonable, inopportune, and to **importune** is to be unreasonably and unseasonably urgent, as those in distress are pressing their requests by very pertinacious and obstinate and vexatious means, and so we have the **importunate** widow, and **importunity** in prayer.

[2] **Cargo** and **embargo** are certainly Spanish, **trade** and **traffic** probably so, but these stand almost alone in our vocabulary.

all parts of Europe to signify the most debased and superstitious material worship, and generally thought to be an African word, is only the Portuguese *feitico*, sorcery or witchcraft, which is probably derived from the L. *fascinum*, a bewitching, or, as some think, from *veneficium*, a poisoning, a preparation of magic potions, then witchcraft, and so **palaver**, a council of African chiefs.

Our word **voyage** was formerly used (as it still is in French) for any journey, whether by sea or land, but now only a journey by sea. It has come to us through the French, from the L. *via*, a way, which became in F. *voie*, a way. The etymology of *via* is uncertain, some deriving it from the L. *eo*, *ivi*, *itum*, *ire*, to go, and others from *veho*, to carry (see **vehement** and **vehicle**). The L. *via* gives us also the word **viaticum**, which in classical L. signified provisions for a journey, whether of meat or money, although in medieval L. it came to signify a street; while in the Roman Catholic Church it is used to denote the sacrament administered to dying persons. From the same root also we have **devious**, what separates from the road; **obvious**, originally what went before, and now generally what is found on the road, or lying in the way, what is self-evident, or which may be seen or known at the first glance; while to **obviate** a difficulty is to remove it out of the way; **pervious** means what there is a way through—as glass is pervious to light, while boots and shoes should be **impervious** to moisture.

**Argosy** is the name which is given to a merchant ship richly laden, and for long supposed to have taken its name from **Argos**, but now believed to be a corruption of Ragusan, the national designation of the vessels employed in the commerce of the important port of Ragusa in Dalmatia.

It will be more convenient to take the names of **fishes** here, when speaking of the element in which they live, instead of waiting till we speak of the animal kingdom generally.

### Fishes.

The **perch** is so called from its dusky colour, F. *perche*, from L. *perca*, and Gr. *perko*, from *perkos*, dark-coloured, spotted. The **gurnet** or **gurnard** is supposed to be so called from the sound it makes when it is taken out of the water, through OF. *gournauld*, and Gr. *grogner*, from L. *grunnio*, to grunt. The **haddock** is a sea fish of the cod family, with the name possibly connected with the Welsh *hadog*, prolific, from *had*, seed; but more probably from low L. *gadus*, a cod, from Gr. *gados*, and the diminutive termination *ock*. **Herrings**, which appear in great shoals and vast multitudes, derive their name on this account from the Ger. *heer* (AS. and Ger. *haering*), an army or multitude, instead of being as supposed a corruption of L. *halec*, fish pickle, a kind of brine; for it does seem a little absurd to derive the name of a fish from what happens to it after it is dead. This would make the name somewhat prophetic. The **mackerel** bears a considerable resemblance to the herring, but is easily distinguished by its spotted appearance. The word comes to us through the OF. *makerel* (F. *maquereau*), probably from L. *macula*, a stain or spot, and so meaning the spotted one, whereas the herring is in this respect **immaculate**. **Lamprey**, ME. *laumprere*, OF. *lamprere* (F. *lamproie*). The source is low L. *lampetra*, lamprey, in a vulgar form *lampreda*, from L. *lambo*,[1] to lick, and *petra*, a rock. The **limpet** clings to bare rocks, whence its name, from L. and Gr. *lepas*, a bare rock, from Gr. *lepo*, to peel. **Salmon** are probably so called from *salio*, to leap, from their leaping obstacles on their way from the sea. On many rivers there are little waterfalls, which on this account bear the name of the salmon leap. The **leviathan** is the name given in Scripture to a great aquatic monster, and is the Hebrew word *livyathan*, a name referring to the coiling of a serpent. Ps. civ. 26 we have heard read thus: "there is that 'lively thing' (!) which thou hast made to play therein."

[1] The only word we derive from *lambo*, *lambi*, *lambĕre*, to lick, is the word **lambent**, used by poets as descriptive of a flame which plays or glides lying on the surface.

The **Mollusca,** or **shell-fish,** are described by their name. They are soft pulpy animals, have no bones, but consist of a soft substance—L. *molluscus,* from *mollis,* soft. Of the mollusca we mention only two, the oyster and the barnacle. The **oyster** is a well-known bivalve shell-fish—OF. *oestre* (F. *huitre*), from L. *ostrea,* and Gr. *ostreon,* an oyster, from *osteon,* a bone. The **barnacle** also is one of the mollusca: its shell consists of five pieces, of which two are large valves somewhat resembling those of a mussel, two smaller pieces are jointed to these near the point, and one unites the valves along the back edge. These cover the whole of the mantle. They are abundant in our seas, and fix themselves in preference on wood, so that a piece of timber which has been for a short time floating in the ocean is almost sure to be partly covered with them; and ships' bottoms, if not protected by copper, are rendered so foul as greatly to impede their sailing. To the species common on our own coasts was once attributed the wonderful faculty of changing into a goose. The strange tales about this creature have arisen from a tissue of blunders. The L. *bernacula* is a small limpet, and bernacula (Port. *bernaca,* F. *barnache*) is the Scotch solan goose. Both words being corrupted into barnacle, it was natural to look for an identity of natures in the two creatures, and so it was given out that the goose was the offspring of the limpet. Gerard in 1636 speaks of "broken pieces of old ships on which is found certain spume or froth which in time breedeth into shells, and the fish which is hatched therefrom is in shape and habit like a bird."

Resembling these in many respects are the **Radiata,** so called from their figures being generally branched or radiated. We take only one specimen—viz., the **Medusa** or *sea fly.* This name was in all probability given to the common kinds of jelly-fishes, from the likeness of their tentacles to the snakes on Medusa's head. The legend is that Medusa, the chief of the Gorgons, famous for her hair, presumed to set her beauty above that of Minerva, so the jealous goddess converted her rival's hair into snakes, which changed to stone any one who looked thereon.

# CHAPTER V.

## LAND.

THE Land occupies about one-fourth of the earth's surface, and that surface is very unequal. In some cases there are plains but little above the level of the sea, in others there are hills and lofty ranges of mountains. Extensive plains are known as **steppes** in the south-east of Europe and in Asia (in Russia *stepj*); as **prairies**, extensive meadows or tracts of land without trees (F. from low L. *praturia*, meadow land, from the L. *pratum*, a meadow, while **meadow** itself, originally a place where grass was **mown**, is derived from the AS. word *moed*, to mow, allied to the L. *meto*, to mow); **pampas**, vast plains in South America (from the Peruvian word *pampa*, a field or plain); **savannahs**, vast meadows in the west of North America, from the Sp. *savana*, or *sabana*, a bed, sheet, or meadow—from L. *sabanum*, from Gr. *sabanon*, linen cloth.

Very elevated land is called a **mountain**, from L. *mons*, *montis*. Some mountains have openings, or **craters**, at the top. Crater is Latin as well as Greek, signifying originally a *bowl*—that is, a large, deep vessel, in which the ancients used to mix wine, and poured it thence into smaller vessels, as we do into glasses. Pliny uses the word for the mouth of a volcanic mountain. The word in Gr. comes from *kerannumi*, to mix, and was called a **goblet**[1] originally, because things were mixed in it. The burning mountain received the name of **volcano** from **Vulcan**, or Volcan,

[1] Goblet—from the F. *gobelet*, a diminutive of the low L. *gubellus*, which again is a diminutive of L. *cupa*, a barrel, vat, or cask—from which also we have our words **cooper** and **cup**.

the god of fire, who was supposed by the ancients to have his forge under Mount Etna or Mount Vesuvius, engaged in forging thunderbolts for Jupiter, both being, as they have been, and still are, remarkable for such **eruptions.** The word "eruption" comes from the L. word *eruptus*, broken out, or burst (also from *e*, out of, and *ruptus*,[1] rent asunder, forcibly thrown out, as from a volcano).

The largest portion of land is called a **continent**, not from containing many countries, but from L. *continens* or *continuus*, holding together, uninterrupted, not broken up by seas. The L. *continens* is the pres. part. of *contineo*—from *teneo*, *tenui*, *tentum*, *tenēre*,[2] to hold. Portions of land which are small in comparison with the seas that surround them are called **islands**, an island being a general term for a piece of land surrounded by water. The present spelling, or misspelling rather, leads to a wrong idea of its origin. The introduction of *s* into the word is quite a modern innovation. In the earlier versions of the Scriptures, and in the Revised Version as first printed in 1611, it is spelt "iland," which came from the AS. *igland*, compounded of *ig*, an island, and *land*, land, and so we still have in Dutch

[1] This word *ruptus* is the past participle of the L. verb *rumpo*, *rupi*, *ruptum*, *rumpĕre*, to break, burst, or rend. A **rupture** is the bursting of something from within, as when a blood-vessel is ruptured. Abrupt means steep and sudden. A sharp rock is sometimes called **abrupt**, as if it had been broken off sharp, and an abrupt manner is one which breaks off short. **Bankrupt** is one whose bench is broken and all his money scattered. We have **corrupt** (*cor*, and *ruptus*, broken), to turn from a sound to a putrid state, as when fruit is broken, and then tainted or vitiated, and so we have corruption and incorruption, &c. **Disruption** (*dis*, asunder), the act of rending asunder, or a great split. An **interruption** (*inter*, between) is really a bursting or breaking in, and so stopping the progress of anything, as interrupting a conversation. An **irruption** (from *ir*, into, and *rumpo*, to break, or burst) is a bursting or breaking into, as a sudden or violent bursting in of the sea, or a sudden invasion or incursion, as of an enemy.

[2] From *teneo* we have derived many words,—**tenacious**, **tenant**, **tenure**, **tenet**, **tenor** (of his way), **abstain** (to hold from), **appertain** (to belong to), **contain** (to hold with or in), **contentment**, **continual**, **countenance** (the **contents** of the face, the whole features taken together), **detain**, **entertain** (originally spelt with *i* for first letter—*inter*, between,—a holding together of two persons), **pertinent**, **maintain** (might and **main**, with *manus*, hand), **obtain**, **retain**, **sustain.**

and German, *eiland*. The AS. *ig* is from a root which appears in AS. *ea*, and L. *aqua*, water, so that the word meant originally "water-land." The spelling was changed, and the *s* introduced, because it was supposed to be derived from the Latin word for an island, *insula*, as if our English word were a hybrid formation from the OF. "isle" and the English "land." The truth is that the OF. *isle*, which is still used by us in poetry, was derived from the L. word *insula*, an island, but the French have dropped the *s*, spelling the word now *île*, while we have retained the *s*; or rather, we have substituted the OF. form "*isle*" in poetry for the "*ile*" or "*iyle*" which Robert of Gloucester and other early English authors wrote, at a time when the only French orthography was "isle." We have the word again in **peninsula**, the name given to land so surrounded by water as to be almost an island (from L. *pene*, almost, and *insula*); while **isthmus** is the name given to the narrow neck of land which connects two large portions. Isthmus is the L. form, the Gr. *isthmos*, signifying a passage or a step, allied to *ithma*, a step, from root of Gr. *eimi*, to go. From this word also comes the familiar name **Isthmian**, used in connection with the famous games, which were celebrated in the Isthmian sanctuary on the north-east shore of the Isthmus of Corinth.

## CHAPTER VI.

### THE MINERAL KINGDOM

is composed of various kinds of rocks, earths, metals, and other substances. The rocks are divided into **stratified** and **unstratified** rocks. The stratified are arranged in beds or layers, whence their name, from L. *stratum*, the thing spread or laid (from verb *sterno*, *stravi*, *stratum*, *sternere*, to spread one thing upon another, to strew). The unstratified are those which are not so laid, but are always in huge irregularly shaped masses. These latter are the lowest, and constitute the basis or floor on which all the others rest. They have a hard crystalline and sparkling appearance. Four substances enter into their composition: **mica** (through Sp. and F. *mica*, from L. *micare*, to sparkle, to glitter), **quartz** (from Ger. *quarz*, a name applied by them to rock-crystals), **felspar** (Ger. *feldspath*, rock-spar, from *feld*, a field, and *spath*, a spar), and **hornblende**, which is found in **Syenite granite** (Syenite, so called from Syene in Upper Egypt, where it is abundant, and granite, so called from its granular appearance and composition—*granum*, a grain). The name hornblende itself is German. Then *horn* means horn, and *blende*, that which blends, from *blenden*, to dazzle, descriptive of its hornlike cleavage and peculiar lustre, or so named from *blind*, because it contains no ore. **Asbestos** is another variety of hornblende, and signifies incombustible, what cannot be consumed by fire (Gr. *asbestos*—*a*, privative, and *sbestos* or *sbestikos*, consumable = without being consumed). **Marble** is the chief "sparkling stone" for taking on a good polish. The word comes through the F. *marbre*, from L. *marmor*, marble, from the Gr. *marmaros*, from *marmairo*, to sparkle or flash. Akin to this is **alabaster**, whose

Gr. name *alabastron* is said to have been derived from a town of that name in Egypt. **Porphyry** receives its name from its purple-and-white colour. It comes through the F. and L., from the Gr. *porphyrites*, a purple-coloured stone, from *porphura*, the purple fish, or purple (L. *purpura*).

The **Primary** Rocks are so named from being the first formed of the stratified rocks and immediately above the unstratified. They partake generally of the same hard and crystalline character. Indeed one of these rocks called **gneiss** is so like granite as hardly to be distinguishable from it. The name is the German for a kind of granite which differs from granite in presenting a foliated appearance. Clay slate, closely allied to this, is capable of being cloven into thin slices, and is thus fitted for being used for the roofing of houses and other purposes. The word **slate** comes from OF. *esclat*, a splinter, OH.Ger. *schlizan*, to split. But foliated rocks (*i.e.*, consisting of thin layers) like these are not termed slates but **schists** (Gr. *schistos*), derivable from Gr. *schizo*, I split, F. *schiste*. Above these, yet still in the Primary or **Palæozoic** division (Gr. *palaios*,[1] ancient, and *zoē*, life), we have the Carboniferous or Coal Measures, and immediately above these what used to be called the New Red Sandstone, but now the **Permian** system, from its extensive developments in the district of Perm in Central Russia. We rather regret the change, as out of it, in the famous quarry of Craigleith, was got the stone of which the city of Edinburgh was built, and to which its beauty is in great measure owing. At the top of the Secondary Group we have the **Oolitic** and the Cretaceous, the former so called from one particular kind of bed which is termed **oolite**, from the Gr. *ōon*, an egg, and *lithos*, a stone, resembling as it does the roe or eggs of a fish, and some-

[1] **Palæontology**, the science which treats of the ancient life of the earth as seen in fossil plants and animals, from Gr. *palaios*, and *onta*, existing things. These ancient plants and animals are called **fossil** because they are dug out of the earth, the word coming through the F. *fossile* and L. *fossilis*, dug up, from L. *fodio*, *fodi*, *fossum*, *fodĕre*, to dig. The name is not given in consequence of their being changed into a stony consistence—where this is the chief feature it is called a **petrifaction** (through F. *pétrification*, from L. or Gr. *petra*, a rock, and *factus*, done or made, of *facio*, I make), the process of changing into stone, and also the thing petrified.

times called roe-stone in consequence. The **Cretaceous**, which lies uppermost in the second group (*cretaceus*, chalky, from L. *creta*, chalk), is composed of lime or chalk. In them we have caverns in which the drippings from the roof form stalactites and stalagmites,—the **stalactites** (from Gr. *stalaktos*, trickling or dropping, from *stalasso*, I fall or distil in drops) are the icicle-like incrustations of carbonate of lime which often hang from the roofs of caverns and fissures; while the **stalagmites** (from Gr. *stalagma*, a drop, from the same root) are the incrustations which cover the floor of the cavern and rise up towards the roof, so that not infrequently the stalactites and stalagmites meet together and form pillar-like masses. The Tertiary Rocks are those that lie immediately above the **diluvial** clay and **alluvial** sand and vegetable soil. Both diluvial and alluvial come from the L. word *luo*, to wash, the former referring to great accumulations or deposits of earth, sand, &c., brought together by the action of great bodies of water, and the latter to small accumulations of such deposited anywhere by the ordinary operations of nature (see p. 34).

Among the metals[1] properly so called we have **copper**, named from the low L. *cuper*, from L. *cuprum*, a contraction of *cuprium æs*, Cyprian brass, because the Romans obtained copper first in Cyprus. **Brass**, in AS. *brœs*, is from *braze*, to harden by fire. In Swedish *braza* is fire, and in Icelandic signifies **solder**, a fusible metal cement which unites metals through fire. **Solder** literally signifies to make **solid**, OF. *solider* and *solder*, modern F. *souder*, from L. *solidare*, to make solid, from *solidus*, solid. **Quicksilver** (*quick* in the sense of living, and *silver*) is the familiar term for fluid mercury, in allusion to its mobility and silver-white colour. Properly speaking, the word **alloy** is given to the mixture of any of the precious metals with an inferior, as for instance in our British coinage, where our sovereign is 91·66 gold and

[1] The word **medal**, which now means a reward of merit of some kind, received its name from the material of which it was composed—viz., a piece of metal (L. *metallum*, metal). At first it signified a coin of very small value, struck or cast with an inscription, and afterwards something different from the current coin (F. *médaille*, from It. *medaglia*).

8·33 copper; a shilling 92·5 silver and 7·5 copper; and a penny 95 copper, 4 tin, 1 zinc. In jewellery gold is represented by carats: 24 carat is pure, 22 carat contains 22 parts of gold and 2 of other metals. The word alloy is said to be composed of the two OF. words *a loi*, from L. *ad legem*, according to law, meaning to mix metals for coin according to rule, or according to law: now we use it as meaning to mix evil with good, to mingle pleasure and pain; and when we speak of what is unalloyed we mean what is unmixed, pure, as when you occasionally hear of unalloyed happiness, or without alloy.

Passing from the precious metals to the precious stones, we have the **diamond**, the hardest of all substances, through F. *diamant*, from Gr. *adamas*, a hard stone (*a*, not, and *damao*, I subdue), what cannot be broken, tamed, or subdued. **Garnet**, a precious stone resembling the grains or seeds of the pomegranate (F. *grenat*, from L. (*pomum*) *granatum* = grained apple, from *pomum*, an apple, *granum*, a grain). The **ruby** is so called from its colour—red, from L. words signifying redness, *rubes* from *ruber*, red. The **amethyst** is a bluish-violet variety of quartz of which drinking-cups used to be made, which the ancients supposed prevented drunkenness. The Gr. word is *amethystos*, compounded of *a*, privative, and *methys*, to be drunken, from *methu*, wine, and Sans. *madhu*, from which we have **mead** and **methylated** spirit. When quicksilver or mercury is mixed with any other metal it is called an **amalgamation**, or an amalgam. It has been supposed to come through the F. *malgamer*, from the Gr. word *malakos*, soft, tender, delicate, and Gr. *malagma*, softening or softness, by transposition of *malagma* into *malgama*, meaning a soft mixture; but it has been suggested that the word comes from the two Gr. words *ama gamem*, to marry together, with an expletive *l'*. A **jewel** (in ME. *jowel* and *juel*) is supposed to come from OF. *jouel* (whence Ger. *juwel*, Dut. *guweel*). The present F. word is *joyau*; all this is from the L. type *gaudiale*, from *gaudium*, joy. The remarkable thing is that our word joy has the same root as jewel; for joy in ME. was *joie* from the F. *joie*, joy, the source of which is the

same word *gaudium*. I think to connect the word joy with the L. *jocale* rests on a false relation to *jocus*, a game; and I cannot see anything but what is most appropriate in speaking of a jewel as a joyful thing, or as a great joy to the possessor, a thing of beauty being a joy for ever.

## CHAPTER VII.

### THE VEGETABLE[1] KINGDOM.

THE word **Botany**, from the Gr. *botanē*, a plant, is the name given to the whole vegetable kingdom, for a plant is the word applied to a sprout of any kind, however insignificant, while at the same time inclusive enough to take in trees, which are plants having a single trunk. The vegetable kingdom is so extensive that only a few specimens of the more important names can be given; and without distinguishing specially by classes or otherwise the different trees, shrubs, flowers, or fruit, it will on the whole be more convenient to take them in alphabetical order after a few preliminary remarks on some points connected with trees themselves.

**Trees**, when grown in large numbers on uncultivated land, are called a **forest**. This word has come to us through the OF. *forest* (F. *forêt*), from the low L. *foresta*, which in medieval writers means the open fields, as oppposed to the *parcus* (park) or walled-in "wood," from L. *forestis*, out of, not shut, from L. *foris*, out of doors (from *fores*, doors), meaning that it was out, or away from, the cultivated district. From this word also comes our word **foreign**, through the F. *forain*, and the It. word *forestieri*, foreigners or outsiders. The word **wood**, or "a wood," is generally applied

[1] The word **vegetable**, which comes from the L. *vegetabilis*, was not even in Latin originally confined to what belonged to plants, or what we term vegetables. It merely signified animating, invigorating. The L. word *vegeto*, *āre*, signifying to make lively, to strengthen, from L. *vegeo*, to make lively (apparently from the same root as *vigeo*, to flourish, to thrive), has very gradually come to be confined to plants exclusively, and from it, in this sense, we have **vegetation**, **vegetarian**, and we speak of plants requiring heat in order to **vegetate**, and figuratively we apply the word to people when they lead an idle, stupid life.

to a collection of growing trees, but of small extent, and in a neighbourhood more generally cultivated than that of a forest. But wood, AS. *wudu*, is applied also to the solid part of trees —the wood, and afterwards to trees cut or sawed. The terms wood or timber, though in reality distinct, have often been confounded. **Timber**, from the AS. *timbran*, to build, designates properly wood for building purposes (the cognate Ger. word *zimmer* signifies both a building and an apartment). **Ligneous** (from the L. *lignum*, wood) is a more scientific word than woody, with which in this usage it is otherwise synonymous. It is interesting to call to mind the original L. word for forest, *silva* or *sylva*. I think it was usually employed to describe the wildest forests, and in neighbourhoods most remote from the homes of men, although the word **sylvan**, which comes from it, is generally used for the more beautiful as well as tranquil aspects of wooded scenery,—sylvan glades and such like. Yet from this L. word *silva* we have derived our word **savage**, through the F. *sauvage*, which, however, in OF. was written *salvage*, from the L. *silvaticus* (in the seventh century written *salvaticus*). A savage man was originally a native of a wild uncultivated country, whose inhabitants were unacquainted with the arts of civilised life, and with it we are carried back to the time when, as Dryden writes, "wild in woods the noble savage ran,"—so that savage is wild, as through being more applicable to animals it reminds us always of ferocity.

A garden of fruit trees, especially of apple-trees, is called an **orchard**, from the AS. *orceard* and *octgeard* (Goth. *aurtigardo*, a garden), probably an adoption of the L. *hortus*, with the *h* mute, as in the It. *orto*. The Goth. *aurtja*, gardener, and the OH.Ger. *orzon*, to cultivate, point also to the L. *hortus*. The *ch* of our English word is owing to a fusion of *t* and *g* (OE. *ort*, and *geard*, garden). Yard and garden are also worth comparing. *Arbor*, the Latin for tree, seems to have been originally another form of *herba*, and was in its primary use applied to everything that had sprung up, grown, or vegetated; but in its more restricted meaning it came to signify a tree—that is, a perennial plant with a simple shoot or stem, which, after rising from the root to a greater or less height,

spreads out its branches and leaves. I am not sure, however, that it has given us an **arbour**, which, although covered with branches by trees, plants, &c., is supposed to be a contraction of *harbour*, a shelter. The stem, when cut off from the root and disencumbered of its top branches, is called the **trunk**, and the same name is given to the body of a man considered separately from the head and limbs. It comes from the L. *trunco*, to lop off the branches of a tree. To **prune** a tree, however, is very different from *truncating* it. It is not to cut down the shrub or tree, but merely to lop off such superfluous shoots or boughs as might injure its growth, or interfere with the quality or quantity of its fruit. The origin of the word to *prune* is rather uncertain. It is usual to derive it from the F. word *provigner*, which means to cut slips from the stock of a vine for the purpose of planting them and forming new stocks; but our word to prune has no relation to the utility of the slips. The word **graft** is applied to the small branch used in grafting, by inserting it into another tree of a different kind,—and the word comes from the L. *graphium*, a style or pencil, which the inserted slip resembled, from the Gr. *grapho*,[1] to write. The trunk of a tree after rising to a certain height from the root separates or breaks itself into divisions, each of which is called a branch. The word **branch** certainly was derived from the F. *branche* (in Breton, *branca*), as in Italy and Spain, and there can be little doubt, I think, that the F. *branche* was derived from the L. *brachium*, the arm. But a direct derivation from *brachium* is inadmissible. It is necessary for this to have had a L. form *brancia*. Diez believes that the word *branca* belonged to the low Latin language, and alleges various reasons for thinking so; while Neumann, founding on the German *zweig*, a branch, which is a

[1] No Greek word supplies us with more English words than *grapho*, to write. It gives us a **graphic** description even in a **paragraph**, while **biography** (*bios*, life), **geography** (*ge*, the earth), **bibliography** (*biblos*, a book), **ethnography** (*ethnos*, a race), **hydrography** (*hydor*, water), **lithography** (*lithos*, stone), **photography** (*phos*, light), **topography** (*topos*, a place), **typography** (*tupos*, a type), are all formed in part from *grapho*. **Graphite** is a form of carbon, called also **plumbago** or black-lead, used chiefly in the manufacture of pencils. A **paragraph** is a marginal mark set to call attention, or generally to indicate a new division or change of subject.

diminutive of *zwei* (two), in consequence of the idea of *bifurcation*,[1] proposes for the Latin *branca* the etymology of *bi-ramica* (*bis*, two, and *ramus*, a branch). *Ramus* is much more frequently used than *brachium* in Latin, but it has few compounds in English beyond **ramify** and **ramification**, through the F. *ramifier*, from the L. *ramus*, and *facio*, I make.

**Acacia** is the name given to a class of thorny leguminous plants, from the Gr. *ake*, a sharp point.

**Acanthus** is another prickly plant, from the same root, and Gr. *anthos*, lit. the prickly plant.

**Aconite**—in English, monkshood, from the shape of its flower—receives its name from the Gr. word *akoniton*, signifying *without a struggle*, alluding to the deadly virulence of its juice, which is said by an old writer to be the most hasty of all poisons.

**Acorn**, the fruit or seed of the oak, was in AS. *æcern*, in Goth. *akran*, used originally for any fruit of the field (Goth. *akrs*, a field), but afterwards in its present limited sense. The present spelling is possibly owing to the supposition that it was compounded of oak and kern or corn, seed, which indeed may be the case.

**Amaranth**, from the Gr. *amarantos*, unfading (from *a*, privative, and *maraino*, to waste away), is the name given to a genus of richly-coloured flowers which last a long time without withering. The original species was one which, from the quality of reviving its original colour when put in water, was much used by the ancients for winter chaplets.

**Anemone**, from Gr. *anemos*, the wind,—lit. the wind-flower, either because some of the species live in exposed situations, or because it was believed that it never opened but when the wind blew.

**Artichoke** comes directly from the Italian *articiocco*, probably from Arabic; the last syllable was formerly pronounced *chock*, but has been latterly re-spelt and re-pronounced under the influence of the verb to *choke*. A still better example of popular etymology

[1] *Bifurcation*, a dividing into two (from L. *bifurcatus*, two-pronged, from *bis*, twice, and *furca*, a fork), forked, separated into two heads or branches.

is seen in **Jerusalem artichoke**, which has nothing to do with Jerusalem, but is compiled from It. *girasole* (turning to the sun), the sunflower which *gyres* or turns round with the *sol*, *sole*. This sort of artichoke, however, has as little to do with the holy city as Jordan almonds have to do with the sacred river. **Jardyne almaunde**, as the word was at one time spelt, is merely the almond of the jardyne or garden. I suspect that along with the disappearance of Jerusalem from the artichoke will disappear the supposed appropriate name given to the *purée* made from it—viz., Palestine soup.

**Asparagus** has not fared much better at the hands, or in the mouths, of those who had to pronounce it, or to eat it. The cause is ignorance of its origin in the Gr. word *asparagos* (from *a*, privative, and *speiriosthai*, to sow), because it grows many years without being sown, continually seeding itself. The learned knew that it was the Greek word borrowed intact, and the fact that it had no relatives in English made no difference to them, for they associated it with the Greek. To the unlearned, however, who knew nothing of its origin, it was an English word like any other; and their minds unconsciously attempted to associate it with some other word or words with which they were familiar. It was long enough to be a compound. Its last syllable sounded like a slovenly pronunciation of grass. There were already many plant names in which grass was the last syllable. *A* is easily lost, and sparrow is vulgarly *sparra*. The result was mentally **sparrow-grass**—a form which immediately satisfied the popular conscience. True, the plant had nothing to do with sparrows, but one cannot have everything in this world. What has dog-grass to do with dogs? In general this sort of etymologising is easily satisfied. Half a loaf is better than no bread. Walker, in his celebrated Pronouncing Dictionary, says, "This word is vulgarly pronounced sparrowgrass. It may be observed that such words as the vulgar do not know how to spell, and which convey no definite idea of the thing, are frequently changed by them into such words as they *do* know how to spell, and which *do* convey some definite idea. The word in question is an instance of it, and the corruption of this word into

sparrowgrass is so general that asparagus has an air of stiffness and pedantry."

**Belladonna**, It., lit. *beautiful lady*, is the name given to the deadly nightshade, so called according to Tournefort, &c., from its berries, known in France as *guines de côtes*, being used by the Italian ladies as a cosmetic. Ray also says it was called belladonna from the increased brilliancy it gave to the eyes.

**Bent-grass** is the name given to any wiry or rush-like grass near the sea-shore, such as usually grows upon a bent—*i.e.*, common or other broken ground, as "Poor men bickered on the bent" ("Chevy Chase"), and preserved in Scotland to this day. The name of the grass seems to have been taken from the place of growth, as in the case of heath, brake, or briar. Under the name of bent are comprised *Agrostis vulgaris* and *Triticus junceus*.

**Borage**, a name given to a genus of plants in consequence of the roughness of their foliage, from late Latin *burra*, a shaggy garment.

**Burnet**, from F. *brunette*, brown, from the dark-brown colour of its flowers.

**Butcher's broom**, the common name given to *Ruscus aculeatus*, a long-growing shrub. The whole plant was gathered by butchers, and made into besoms for sweeping their blocks and their shops, and hence has received the name of butcher's broom.

**Cabbage**. There is good reason for believing that this comes, like the German *kappus*, from the L. *caput*, the head.

**Carline thistle** (*Carlina vulgaris*), from F. *carline*, Sp., It., and mediæval L. *carlina*, reported to be from *Carolina*, from the Emperor Carolus Magnus, Charlemagne, because it was said to have been divinely shown to him as a safeguard against the plague.

**Chestnut**, a nut or fruit enclosed in a prickly case, not from *chest*, as might be supposed, but through the OF. *castaigne*, from L. *castanea*, Gr. *kastanon*, from *Castan* in Pontus where the tree abounded. Its use as slang for a stale joke or story—an old "Joe," something frequently said or done before—originated in America, but by whom is not certain. Lord Halket in 'Notes

and Queries' says, "I first heard the word in 1882 in a theatrical chop-house (Brown's) in New York: the explanation given to me by Mr Brown—once a well-known member of Wallack's company—was, '*Chestnut*, because it is old enough to have grown a beard,' alluding to the prickly, bristly husk of the nuts."

**Cinnamon** is the Hebrew *ginnamon*, which is borrowed from some other Eastern tongue. The older English form is *cinnamom*, from L. *cinnamomum*, itself from the Hebrew. But this English form was made even by scholars who were familiar with Hebrew and thought cinnamon erroneous.

**Clematis**, a climbing plant, from Gr. *klematis*, from *klema*, a twig or vine branch, is popularly called travellers' joy, and Tennyson in "Aylmer's Field" describes a hut as being "parcel-bearded with the traveller's joy." The French name of the plant is *viorne*, which is derived from the L. *arburnum*. This in botanical Latin having become *viorna*, was interpreted by old Gerarde, the herbalist, 1597, as standing for viam ornans, as if the plant which decks the wayside with its flowers so cheers the traveller on his journey that it has become "the traveller's joy." His own account of his ingenious invention is as follows: "It is commonly called *viorna*, quasi *vias ornans*, of decking and adorning ways and hedges where people travel, and thereupon I have named it The Traveller's Joy" (Herbal, i. 739).

**Coltsfoot**, the usual name given to a plant with large soft leaves, from the resemblance they bear to the shape of a colt's foot before it has been shod. The botanical name is **tussilago**, the cough-dispeller, from the two L. words *tussis*, a cough, and *ago*, I dispel or drive away, because it was believed to be very efficacious in removing coughs. It is used in medicine for this purpose under the name of *coltsfoot rock*, and in Scotland it is still occasionally smoked for a cough, instead of stramonium, and is called by the common people **dishelago**, which is merely a corruption of *tussilago*.

**Columbine** is the English name for plants such as *Aquilegia vulgaris* or common columbine, the inverted flower of which has some resemblance to five pigeons clustered together,—the L. word

for pigeon is *columba*. The L. name *aquilegia* comes from *aquila*, an eagle, and has been given to it because its nectaries bear a fancied resemblance to an eagle's claws.

**Currant**, said to be so named from Corinth, and applied first to a small kind of raisin or dried grape imported from the Levant, and afterwards to the fruit of several garden shrubs.

**Daffodil** is a variant of *affodil*. The initial *d* has not been satisfactorily accounted for. It has been variously suggested as due to childish or playful distortion, as in Ted for Edward; to final *d* of *and*, "fennel an(d a)ffodil"; to union of the Dutch or Flemish article, as *de affodil;* and to French *d*, as in *fleur d'asphodèle*. As in English the word has gained a letter, in sixteenth-century French it sometimes lost one (see Littré, *asphodèle*). **Affodil** and its popular variants, daffodil, daffadilly, were originally and properly the asphodel. Then, by popular misconception, due apparently to the application to both plants at their first introduction into England of the fanciful name *Laus Tibi*, it was applied, especially in the popular variations, to species of narcissus, &c. Botanists, after resisting this misapplication, compromised the matter by retaining affodil for the asphodel, while daffodil was restricted in popular use to the yellow narcissus or yellow daffodil of English fields and gardens. The form daffodilly perhaps originated in the name of *lily*, so frequently applied, at least in Scotland, to the white narcissus, there called the white lily.

**Daisy**, from OE. *dages eage*, or eye of day, in allusion to the appearance of the flower, and to its closing its ray so as to conceal the yellow disc in the evening and opening it again in the morning. As Leyden writes (1803), "Scenes of Infancy," l. 291—

> "When evening brings the merry folding hours,
> And sun-eyed daisies close their winking flowers."

**Dandelion**, originally written *dent du lion* by Douglas in his translation of the Æneid, being the French words for "tooth of the lion," as in L. *dens leonis*, so called from the toothed and jagged outline of the leaves. The botanical term *Leontodon* is from the Gr. *leon*, a lion, and *odous*, *odontos*, a tooth. It is called in

Scotland dandelion, and so spelt without any thought of its meaning.

**Devil's bit.** The name given to the plant *Scabiosa succisa* (from *succido*, to cut off), in consequence of the root having the appearance of having been cut off. It is a translation of the medieval L. *morsus diaboli*, the devil's bite, and in Ger. *Teufel's Abbitz.* According to Gerarde in his Herbal, the devil bit it for envy, because it was a plant whose root had so many good qualities and was so beneficial to mankind. However this may be, it has no good qualities now, although the flowers are very attractive.

**Drosera**, or sundew, receives its name from the Gr. *drosys*, the leaves being covered with red hairs which exude drops of a viscid fluid, especially when the sun is shining, when it appears as if tipped with dew.

**Dwale** is the name frequently given to *the deadly nightshade*, from the stupefying and poisonous effects of a draught of that plant,—probably from the Scandinavian. In Dan. *dvale*, dead sleep.

**Eglantine.** The name given by Milton in "L'Allegro" to the sweet-briar, and by botanists to other species of rose as well, whose branches are covered with sharp prickles. The word is from the French. The OF. is *aiglent*, possibly from the L. word *aculentus*, prickly (from *acus*, a needle, and suffix *lentus*). In L. we have *aculeus*, a sting or prickle.

**Elm.** At one time spelt *Ulmo* (e), showing that the Ger. *ulme* and the Dutch *olm* are all due to the influence of the L. word *ulmus.*

**Feverfew.** In the seventeenth century the word was spelt *feuer fue*, showing more clearly its origin and meaning. It was adapted from the late L. *febri-fuga*, a febrifuge, an herb good against fevers (from *feber*, *febris*, a fever, and *fugare*, to drive away.)

**Fritillary**, the English name of the *Fritillaria Meleagris*, a plant which grows in moist meadows in east and south of England. The name is derived from the L. *fritillus*, a dice-box, or the table

or board on which men played chess or draughts, with square chequers—the name referring to the chequered markings on the corolla, not to its shape, as usually supposed.

**Fumitory.** This name comes from the OF. *fumeterre*, adopted from medieval L. *fumus terræ*, the smoke of the earth, because it springeth out of the earth in great quantity as smoke doth; or rather, because the smoke of it was believed by the ancient exorcists to have the power of expelling evil spirits.

**Gean**, the name of the wild cherry, both tree and fruit. The name, used now chiefly in Scotland, is of unknown origin, and can be traced no farther back than to the F. *guigne*, which in the fourteenth century was spelt *guine*, and is now not unfrequently spelt with us *guean*.

**Geranium**, from Gr. *geranos*, a crane, because the fruit resembles the beak of that bird. English name, Crane's-bill.

**Gillyflower**, a popular name for "the stock," &c., so called from its clove-like smell, is a modern corruption of an older word, which is variously spelt in earlier writers *gyllofer*, *gillorer*, *gelever*, *gelofer*, *gilofer*, &c.,—all through F. *giroflée*, *girofle*, derived through L. *caryophyllum*, possible Gr. *karyophyllon*, the clove-tree, from *karyon*, a nut, and *phyllon*, a leaf. Many old writers further transform gillyflower into **July-flower**, with reference to the fact of its blossoming in that month!

**Gooseberry** is a word whose etymology is very perplexing, although it seems so simple; but it does not seem to have any connection with goose. The oldest form of the word gooseberry is in an old French grammar of 1532, where it is supposed to stand for *gors*, or gros-berry, for we find *groser*, a gooseberry, in Turner in 1548. I think the origin is either the word *gors* (gorse), from the connection between the whin, as it is called in Scotland, the prickly shrub generally called **gorse** in England, while the berry distinguishes it from gorse, which has no berries but only pods; or the word *grose*, for great or coarse, as it is both larger and coarser than other berries, especially from the hairs with which it is covered.

**Heliotrope** means literally a turning towards the sun (from Gr.

*helios*, the sun, and *trope*, a turning), the name given to a popular garden and window-flowering plant, but properly given to the turnsole or sunflower.

**Kale** or **kail**, the northern form of cole; and as kail was long the chief constituent of dinner in Scotland, the word was often, and still is occasionally, used for the meal itself.

**Knapweed** was originally knop-weed, from the hard, roughly-mounted head or involucre.

**Lettuce**, from L. *lactūca*, from L. *lac*, milk, so called on account of its milky juice.

**Loosestrife**, just the translation of the botanical name Lysimachia (*lusis* and *mache*, the loosing of strife). Pliny says the name was given after a certain King Lysimachus, but nevertheless in deference to the popular notion that if it were laid on the yoke of oxen when they quarrelled it would quiet them.

**Nasturtium**, cress, received its name from the L. *nasus*, a nose, and *tortus*, twisted or distorted, "a distorted nose," on account of the pungent properties of the plant inducing many to twist or writhe their nose when they smelt it.

**Parsley**—F. *persil*, from L. *petroselinum*, from Gr. *petroselinon*, from *petros*, a rock, and *selinon*, a kind of parsley.

**Primrose**, literally the first rose, F. *prime* rose, L. *prima rosa* (from *primus*, first), the name given to an early spring flower, very abundant in our woods and meadows.

**Ranunculus**—this name has been given to the crowfoot, from the L. word *rana*, a frog, as frogs frequent the places where such plants grow.

**Rosemary**, literally sea-spray, the name given to a small evergreen plant of a pungent taste, which usually grows on the sea-coast. It has no connection with a rose, or with the Virgin, but is composed of two L. words, *ros*, dew, and *marinus*, from *mare*, the sea.

**Samphire**, the name given to *Crithmum maritimum*, the sea samphire, a perennial plant, fleshy, small, salt, and pungently aromatic in flavour, with stems about a foot high, grows on rocky sea-shores and cliffs, near Dover, notably below what is called

Shakespeare's Cliff, from the description which he gives of it in "King Lear," IV. i., where he says,—

> "There is a cliff, whose high and bending head
> Looks fearfully in the confined deep," &c.;

and when standing on its summit, he says, IV. vi.,—

> "How fearful
> And dizzy 'tis, to cast one's eyes so low!
> The crows and choughs that wing the midway air
> Show scarce so gross as beetles: half way down
> Hangs one that gathers samphire, dreadful trade!
> Methinks he seems no bigger than his head," &c.

The leaves of the herb were used as an old-fashioned pickle, and they are still sold in the London shops, but there are many plants generally preferred for the same purpose. It is also called the herb of St Peter, and the word samphire is supposed to be a corruption of French *Saint Pierre*, and the resemblance in pronunciation is more clearly seen when the word is spelt, as in Smith's 'English Flora' and elsewhere, "sampire."

**Saxifrage**, the name given to a genus of Alpine plants generally found growing in rocky places, gradually wearing away the rocks and stones from which they find nourishment, and so were named **saxifraga**, or stone-breakers, from L. *saxum*, a stone, and *frango*, to break. Some think that they have received the name because at an earlier period they were believed to be useful for dissolving stones in the bladder.

The **Tansy**—the true *tanacetum*, and not the *senecio* or *ragwort*, —a little aromatic plant with small yellow flowers, has received the name of tansy, which signifies literally "the immortal plant," from the length of time during which, after being pulled, its flowers retain their shape, fresh appearance, and smell, from the F. *tanaisée*, through late L., from Gr. *athanasia*, immortality.

**Wormwood** is the name given to the bitter plant absinthe. A very common intoxicating drink, under the name of **absinthe** in France and of **vermuth** in Germany. There is good reason for believing that the word was originally written *wer-mod*, so that the

theories about its having been originally *werm-od*, from the root of *warm* with affix *od*, from having been originally taken to warm the body, is entirely erroneous, and that Professor Skeat's idea is correct that the word is to be analysed as *wer-mod—i.e.*, **ware-mood**, or mind-preserver, a name due to a primitive notion that the plant, like hellebore, was a specific for mental diseases, being derived from AS. *warian*, to protect, and *mod*, the mind. Similarly, Ger. *vermuth*, from *wehren*, to protect, and *muth*, the mind. That some such belief existed is evident from Tusser's saying, in his 'Husbandry,' published 1580, that "It is a comfort to the heart and brain," and Burton, in his 'Anatomy of Melancholy,' says that it was "much prescribed, especially for hypochondriac melancholy." It has also been employed as a vermifuge, and this seems to have suggested both the wrong spelling and the wrong division of the word.

Before leaving the vegetable kingdom, there are two words intimately connected with it of which something should be said. These are **flower** and **fruit**. The word **flower** (from L. *flos, floris*) signifies like the L. word (1) a flower or blossom, and (2) the best of anything. Our word **flour** comes from the same root, and was originally spelt in the same way, so that in Dr Johnson's Dictionary of 1753 there is no such word as flour, but he gives as one of the senses of flower, "the edible part of corn, meal." The original spelling of the word was *flour*, which continued to be occasionally used in all senses until 1700, though flower, introduced in the fifteenth century, was latterly the prevailing form. *Flower* and *flour* are now unquestionably two words, with slightly different pronunciations. The word **fruit** comes through the F. *fruit*, from the L. *fructus* (originally enjoyment of anything—from *fruor, fructus*, to enjoy), which soon came to signify profit or advantage arising from the produce of land and trees—that is, fruit. The connection between it and **frugality**, which comes from the same root, is shown on p. 305.

## CHAPTER VIII.

### THE ANIMAL KINGDOM.

**Animal**, from *anima*, breath (from Gr. *ao*, breath—*i.e.*, air exhaled and inhaled, and then the vital principle).

This kingdom embraces the whole of that department of natural history which treats of animals, and is called **zoology**, from Gr. *zoon*, an animal, and *logos*, a discourse. It is arranged in two divisions, each distinguished by some broadly marked peculiarity of structure. The divisions are—first, **vertebrata**, literally, backboned animals, from L. *vertebra*, the backbone; second, **invertebrata**, without a backbone.

#### The First Division, Vertebrata,

is subdivided into four clases: (1) **mammalia**, or suck-giving animals, from L. *mamma*, the breast; (2) **aves**, birds, from L. *avis*, a bird; (3) **reptilia**, reptiles, from L. *reptilis*, from L. *repo* or *serpo*, to creep or crawl; and (4) **pisces**, fishes, from L. *piscis*, a fish. Each of these is again subdivided into orders.

#### *Class* 1. *Mammalia*

embraces nine orders—(1) **Bimana** (having two hands), from L. *bis*, twice, and *manus*, the hand, is the term applied to the highest order of mammalia, of which man is the type, and the only species. Few persons of the present day will assert that "men have four legs by nature, and 'tis custom makes them go errone-

ously upon but two." For not only are they infinitely pre-eminent by their high and peculiar character and power of mind, but stamped with a bearing lofty and dignified, with "far nobler shape, erect and tall, god-like erect, with native honour clad." We therefore propose to keep man entirely distinct, and to consider him after we have finished the merely animal kingdom.

(2) **Quadrumana** (having four hands), from L. *quatuor*,[1] four, and *manus*, a hand. This order includes the monkey tribe. Its members are remarkable for the resemblance they bear to the human race, and I cannot but think that in the different names given to these belonging to this order we have more references to men than have been generally recognised. Most philologists content themselves with showing that the word **ape** was in AS. *apa*, and in Dutch and Icel. *aap* and *api*, in Ger. *affe*, in Gr. *keposo*, in Sans. *kapi*, a monkey. Skeat explains that the loss of the initial *k* is not remarkable in a word which has had so far to travel, as it is commonly supposed that the same loss has taken place in the case of Sans. *kam*, to love, as compared with L. *amare*. Max Müller notes that the Heb. *koph*, an ape (IK. 10, 22), is not a Semitic word, but borrowed from Sanscrit. The Sans. *kapi* stands for *kampi*, from *kamp*, to tremble, vibrate, move rapidly to and fro. **Baboon** is said to be from the F. *babuin*, a little ape, but that the remoter origin is obscure; while **monkey** is supposed to come from O.It. *monna*, the nickname for an old woman, an ape, a contraction of It. *madonna*, mistress. These learned etymologies seem to have all missed the point, for I think these three different names of **ape**, **baboon**, and **monkey** are all names, nicknames if you choose to regard them as such,

[1] From *quatuor* we have **quadrangle**, a square surrounded by buildings, a **quadrant**, the fourth part of a circle, or an arc of 90 degrees, **quadrate**, squared, **quadratic**, belonging to a square, **quadrille**, a game of cards played by four, also a dance made up of sets of dancers having four couples each (through It. *quadrylia*), **quadroon** (F. *quarteron*), the offspring of a mulatto and a white person, so called because their blood is one-fourth black, **quadruped**, a four-footed animal, **quarter**, the fourth part, **quaternion**, a file of four soldiers, **quaternions**, a kind of mathematical investigation, so called because four independent quantities are involved.]

arising from a certain likeness which these creatures bear to the human species. The word **ape**, for instance, seems to be merely a varied pronunciation of the Gothic word *aba*, a man; while **baboon** is the sort of augmentative of **babe**, as if we were to say a **large child**; while **monkey** I regard as the diminutive of **man**, or *mon* as it was often spelt—so that monkey would signify the **mannikin**—a sort of double diminutive, as the word **donkey** is *dun* (as regards its colour) and *ik* + *ie*, and so here *mon-ik-ie*. While the Latin *simius* signifies an ape, and is said to come from *simus*, pug-nosed, I think it may be yet possible, through some presently missing link, to associate it with *similis*, like, so that everything connected with the nomenclature of this order would connect it some way or other with a similarity to man. The name **orang-outan** is said to come from Malay *outan*, signifying wild, and *orang*, man, "the wild man." The **lemur** is also found under this order, it is closely allied to the monkey, but it prowls about only at night, hence its name *lemur*, which is the Latin for a ghost—*lemures* being the general name for the departed spirits of men.

(3) **Cheiroptĕra** (hand-winged animals), from Gr. *cheir*,[1] the hand, and *pteris*, a wing, for they have a pair of wings, formed by an extension of the skin over the very elongated fingers of the fore legs, and connected also with the hind legs. The **bats** belong to this order; the name probably comes from beat, from the beating of their wings,—an etymology rather confirmed by what we are told of the vampire bat.

This name of **vampire** has been given to the bat from the rather vamped-up story of the vampire, who is said to be a dead man who returns in body and soul from the other world and wanders about the land doing mischief to the living. He sucks the blood of persons asleep, and these persons become vampires in their turn. The vampire lies as a corpse during the day, but by night, especi-

[1] From *cheir*, the hand, we have **surgeon** (from F. *chirurgien*), one whose business it is to heal diseases and injuries of the body by manual operations (Gr. *ergon*, work), such as cutting, bandaging. **Surgery** is thus a medical art; a surgery is a place where such **surgical** operations are performed.

ally at full moon, wanders about. Sir Walter Scott, 'Rokeby,' iii. 2, 3, alludes to the superstition, and Lord Byron in his 'Giaour' says—

> "The first on earth as vampire sent,
> Thy corse shall from the tomb be rent,
> Then ghastly haunt thy native place,
> And suck the blood of all thy race."

(4) **Insectivŏra** (insect-devourers), from *insectum*, and *voro*—*insectum* from *insĕco* (of *in*, into, and *seco*,[1] to cut), so that an **insect** is literally cut into—as with the body cut in the middle, and *voro*,[2] *āvi*, *ātum*, *āre*, to devour. Under this order are included the moles and the hedgehogs. The word **mole** is an abbreviated form of *molde-warp*, the mould-caster, from ME. *molde*, mould, and ME. *werpen*, to cast, from the little heaps of mould which the small animal casts up as he burrows in the ground. The **mowdie-warp** is still a common name for the mole in Scotland. The **hedgehog** is so called from his living in a *hedge* and having a likeness to a *hog* or *pig*. It was at one time much more frequently called the *urchin*, a name which is now generally confined to boys, and to sea-urchins. But **urchin** was not an inappropriate name for the hedgehog, inasmuch as the word comes through the F. *hérisson* —from the L. *ericius*, their name for hedgehog.

(5) **Carnivŏra** (flesh-devourers), from L. *caro*, flesh,[3] and *voro*, to devour. These are divided into two tribes—(1) the **plantigrade**, and (2) the **digitigrade**. (1) The **plantigrade** walk on the sole of the foot, from L. *planta*, the sole, and *gradior*,[4] to walk;

[1] From *seco*, *secui*, *sectum*, *secare*, to cut, we have **section**, **sectional**, **sect**, **bisect**, **dissect**, **intersect**, **vivi-section**—the **dissection** of animals yet alive for scientific purposes.

[2] *Voro*, to swallow up greedily, gives us **devour**, **voracious**, **voracity**, **carnivorous**, flesh-eating, **gramini-vorous**, grass-eating, **insectivorous**, insect-eating, and **omnivorous** = animals that eat all kinds (*omnia*), both animal and vegetable substances.

[3] From this word *caro*, *carnis*, we have **carnage**, **carnal**, **carnation**, a flesh-coloured flower, **carnival**, a farewell to flesh (*carni vale*), or a solace to the flesh (*levāmen*), being just before Lent, **carrion**, dead, putrefying flesh, a **charnel** house contains carcases. **Incarnate** means embodied in flesh.

[4] From *gradior*, *gressus*, *gradi*, to step, walk, or go, or rather from *gradus*, a step or degree, from which it is derived, we have not merely

and (2) the **digitigrade**, that walk on their toes, L. *digitus*,[1] finger or toe, and *gradior*, to walk. Of the plantigrade the best known species are the **bear** (AS.), the **racoon**, a carnivorous animal of North America, valuable for its fur,—the word is a corruption of F. *raton*, a diminutive of *rat*, a rat. The **badger** is said to be a corruption of *bladger* (through OF. *bladier*, from low L. *bladarius*, a corn-dealer, from *bladium*, corn), because the badger was popularly believed to store up corn. (Whether he really does so is on etymological grounds a matter of indifference.) It has come as a verb to signify to pester or worry, especially by superior numbers. This is in allusion to the ancient custom of

**grade**, but **gradient**, the rate of ascent when a railroad is not quite level. **Gradual** means proceeding step by step, as a **gradual** increase of knowledge, a **gradual** descent. Men acquire a fixed character **gradually**. We **graduate** scales, thermometer, &c., that is, we mark the degrees upon them. To **graduate** also means to take or be admitted to a degree in a university, or some professional incorporated body. An **aggressor** is the person who begins a quarrel; an **aggression** leads to hostility. War is **aggressive** on the part of those who begin it. A **congress** is an assembly for settling affairs. To **degrade** is to reduce to a lower level, moral or social. We speak of the lowest **degradation** of human nature. Art is **degraded** when it is only regarded as a trade. **Degree** means extent, step, or rank, as a **degree** of a circle, or of the earth's circumference, a **degree** of excellence, an Oxford, Cambridge, Edinburgh, or Aberdeen degree. To **digress** is to turn aside from the main subject in writing or speaking: and we often make a **digression**. **Egress** means going out, **ingress**, entrance into, or going in. An **ingredient** is that which enters into the composition of some mixture: we speak of the **ingredients** of a cup of tea. **Progress** is motion onwards; to **progress** is to go onward, to make **progress**. A **progressive** state is opposed to a retrograde or stationary one. A **progression** is a regular and continued increase or decrease of members, or a movement of the parts in harmony. To **retrograde** is to move backward. The state of the Arts in the Dark Ages was a **retrograde** state, and continued to be **retrogressive** for some centuries. A child may **transgress** the command of a parent. "The way of **transgressors** is hard." "Sin is any want of conformity unto, or **transgression** of, the law of God."

[1] From *digitus*, a finger or toe, we have the English word **digit**, literally a finger, a finger's breadth, or ¾-inch. Then from the habit of counting with the fingers, any one of the nine figures; we have also **digital**, pertaining to the fingers, from the L. *digitalis*—the beautiful plant called in English **foxglove**, or perhaps more correctly the **folk's-glove**, the "**folk**" being the fairies, and the poetical idea being that these are their gloves that grow on that lovely plant. We have also **digitate**, consisting of several finger-like sections, and **digitigrade**, walking on the toes.

badger-baiting. A badger was kennelled in a tub, where dogs were set upon him to worry him out. When dragged from his tub the poor creature was allowed to retire to it again, till he had recovered from the attack. This was repeated several times. Badger-baiting was at one time a common exhibition at the licensed bear-gardens, for the amusement of those who could not pay for the expenses of **bear-baiting**. The Puritans were accused of objecting to bear-baiting, not so much because it gave pain to the bear, as because it gave pleasure to the spectators. **Baiting** in this sense is from the Icel. *beita*, from the root of to **bite**, and to **bait an animal** originally meant to provoke it by inciting dogs to bite it. "**Drawing the badger**" originally meant **drawing the badger out of his tub by means of dogs**—figuratively it means extracting with difficulty something which *you* are anxious to know and which *another* is unwilling to tell. But to "overdraw the badger" is now "to overdraw one's bank account," as in Hood's poem of "Miss Kilmansegg,"—

> "His checks no longer drew the cash,
> Because, as his comrades explained in flash,
> He had overdrawn his badger."

In many parts of Scotland the badger is called a **brock**, from its black and white streaked face. In Gaelic *broc* is a badger (from *breac*, speckled). In Scotland, too, we use the adjective *broket*, meaning spotted, variegated, striped, white-faced. The **glutton** also is plantigrade, and receives his name from his voracity, through the F. *glouton*, from L. *gluto*, from *glu*, to eat to excess.

Among the *Digitigrade* group of the order of Carnivora, some of the most significant names are those of the Cat tribe, such as the lynx, the leopard, the panther, and the cat. The **lynx**, proverbial for its *piercing* eyesight, was a fabulous animal. Its sight was said to be so penetrating that it could see even through opaque bodies. But the cat-like animal now called a **lynx** is not remarkable for keen-sightedness. The name is the same in Gr. and L. *lynx*, probably from Gr. *lyke*, light, and so called rather

from its *bright eyes.* **Leopard** is made up of the two Latin words, *leo*, a lion, and *pardus*, a pard, or **panther**, with which it is often confounded, "bearded like the pard."

The word "**cat**" is found in a very much similar form in at least a dozen languages, such as Teutonic, Celtic, Slavonic, Arabic, Turkish, and late Latin. It has not given rise to many other words in English. It has originated the word **catkin**, from the resemblance between the loose cluster of flowers growing on willows and a **cat's** tail. The grass, *Phleum pratense*, is called *cat's-tail grass*, from the very striking resemblance which that grass bears to it. The phrase **cat-o'-nine-tails**, a whip with nine lashes, evidently had reference to the nine lives of a cat, and implied that whoever was subjected to it would be lashed within an inch of his life. We have also the expression of a **cat's-paw**, applied to the slight ripple on the water during a calm, and indicating a storm,—the phrase is the relic of a superstition that cats were witches or demons in disguise. Of course the phrase "to make a cat's-paw of" is in allusion to the fable of the monkey, which wanted to get from the fire some roasted chestnuts, and took the paw of the cat to extract them from the hot ashes. The **kitten** is in Middle English *kyton*, a diminutive of cat. In Scotland a kitten is still called in many quarters a **kitling**, and the Scotch pronunciation of the word for tickling has the same sound, "**kitlin'**." On one occasion the precentor had a cold and hoarseness, which interfered so much with his singing that when he came into the vestry after the service the minister said to him, "What was the matter with your voice to-day, George?" George replied, "I had a **kitlin'** in my throat, sir;" to which the minister answered, "I'm glad that was all, for it sounded to me like a big Tam cat!" An old cat is often called a **grimalkin**—originally **greymalkin**. It is supposed by some that **malkin** is from the Teut. *mal*, from the L. *macula*, a spot—usually a spot which disfigures, although not necessarily, for Cicero speaks of a horse with its white spots as "equus maculus albis." The general belief is that **malkin** is an old diminutive of **Moll** and **Mary**, and was used to designate a **mop**, as well as a **scullion**

(a servant so called from working in the *scullery*), a kitchen *wench* Now this word **wench**, from the AS. *wencle*, a maid, connected with Welsh *gweine*, to serve, soon came to signify a low, coarse drab of a woman, so that grimalkin, as applied to an old cat, is not a complimentary expression. The name of **puss**, although derived originally from the sound made by what is called the **spitting** of a cat, has come to be both its familiar and its affectionate name. From the original Latin word for **cat**, *felis*, we have the word **feline**, signifying what pertains to the cat—that is, to tigers, lions, &c., and as many as are of the cat kind. It may not be out of place before leaving the subject of cat and kitten to mention that **Kit-Cat** has no connection with either cat or kitten. The Kit-Cat Club was the name of a London club formed in 1688, which met in the house of Christopher Cat, that being the name of the pastrycook who supplied the mutton-pies, and after whom the club was named. Sir Godfrey Kneller painted forty-three portraits of the club members for Jacob Jonson, the secretary, whose villa was at Barn Elms, and where latterly the club was held. In order to accommodate the paintings to the height of the club room he was obliged to make them three-quarter-lengths, hence a three-quarter portrait is still called a Kit-Cat. The only opportunity which most of us have had of seeing the more formidable specimens of the feline tribe is that which is furnished by a **menagerie**. This word, which is now associated in our minds with the place where foreign or wild beasts are kept, comes to us through the F. from the L. *mansionaticum*, pronounced first *masinatico*, and then became *maisnage*. *Mansionaticum* is a derivative of *mansionem*, F. *maison*, a house, and the F. verb *ménager*, to look after, administer, or manage everything connected with the house. The word *menagerie* was applied not so much to domestic administration as to the management of cattle on a cattle farm, and afterwards both in French and English exclusively to a travelling show of wild and foreign animals, also a collection of them kept for the purpose of exhibition.[1]

[1] **Manage** also comes to us from the Latin through the French, and although sometimes confounded in spelling with *menage*, has really

Leaving the *Felidæ*, or cat tribe, we now come to the **Canidæ**, or dog tribe, from L. *canis*, a dog, including all those whose type is the common dog. It is remarkable, though, that the name of **dog** does not occur in AS., but we find *dog* in Dutch and *dogge* in German. I do not think that dogs had been at an early period held in very high esteem in our country, for the words and phrases into which it enters are not generally complimentary: **dogged**, as applied to all the animals of this tribe, is in one sense complimentary, and certainly appropriate enough; but when you use it in a metaphorical sense, *dogged* means *sullen*, like an angry dog. *Dog cheap*, again, does not mean cheap as dogs' meat, as is generally taken for granted, but as dogs themselves, showing the low estimate which, even pecuniarily, was formed of them. **Doggerel**, in regular measures in burlesque poetry, is named from dog, in contempt. The word is found first in Chaucer: the host objects to "Sir Thomas" as *rym doggerel*, using the term, however, as a kind of quotation—"this may well be rym doggerel"—*i.e.*, "this must be the rhyme doggerel that I have heard tell of." **Dog-Latin** is bad Latin, or perhaps mongrel Latin, or, as *mongrel* signifies, of a *mixed breed*. The dog's letter, meaning the letter **R**, from the sound made by the dog in drawing up its nose and uttering a sound between its teeth, like the rough pronunciation of the letter *r*, *nar*, *nar*, this we call snarl or growl. Probably **dodging**, signifying shifting, scheming, *tricky*, comes from the way in which a dog wanders in his courses and eludes your vigilance when he wishes to escape your notice, so that he may well be regarded as the original "artful dodger."

**Dogmatism**, which almost every one knows has no connection with this animal, was cleverly and punningly associated with it in Douglas Jerrold's answer to the question, What is Dogmatism? "**Puppyism** come to its full growth," this latter word signifying conceit in young men; while a *puppy* is the common name given to a

nothing in common with it, the F. being *manège*, which signified literally the handling or managing of a horse (L. *manus*, the hand), and then it came to signify the careful and skilful treatment of anything, such as a house, or affairs in general.

very young dog, sometimes called a *whelp*. The word **hound** was originally applied to the dog generally, from the AS. *hund*, and the term **greyhound** has no reference to the colour, but is in reality the Icelandic word *grig*, a dog, the whole word meaning doghound. It is akin to the Gr. *kuon*, *kunos*, and to the L. *canis*, dog. From both of these we have derivations in English. From *kunos*[1] we have **cynic** and **cynical**, meaning doglike, surly, snarly, contemptuous; while from L. *canis*, a dog, we have **canine**, like or pertaining to a dog; while the word **kennel** is through the OF. *chenil*, and low L. and It. *canile*, a place where dogs are kept—from *canis*, a dog, a house or coop for dogs. The words *dog*, *hound*, *whelp*, *puppy*, and *cur*, are all terms of contempt when applied to men. The word **cur**, as applied to a worthless degenerate dog, is said to come from the Dan. *kurre*, from its growls, or, as we sometimes say, *gurring*. This is probable enough. It may have been, however, that it came from the word **curtail**, originally, perhaps, *curt-tail*, from the word *curtus*, short, and the F. *tailler*, to cut. According to the old Forest Laws, dogs which did not belong to the lord of the manor were ordered to be mutilated by having their ears cropped or their tails shortened. These were at one time called **curtals**, or *curtal dogs*. It may have been in course of time that the word as well as the tail was shortened, and *cur*, instead of **curt**, became the name for a dog. In writing thus of *cur* and *dog*, I am reminded of the now obsolete verb **condog**, which is generally believed to be a whimsical imitation of the word *concur*, although no evidence has been found of its actual origin. There is a tradition that when Dr Adam Littleton was completing his Latin-English Dictionary, published in 1678, he

[1] From *kunos* we have also **cynosure**, which signifies literally the dog's tail (from Gr. *kuon*, *kunos*, a dog, and *oura*, a tail), which is the name given to the constellation called the Lesser Bear, or rather to the three stars composing the tail of it, the last of the three being the pole star, or north star, as we often term it, and which, speaking generally, is the centre of attraction to the magnet. It was the star by which seamen used formerly to steer, and consequently for which they were on the outlook. And so it has come to mean anything which strongly attracts our attention, or which becomes a centre of attraction, as when Milton says in "L'Allegro," "where perhaps some beauty lies, the cynosure of neighbouring eyes."

employed an amanuensis, who wrote at his dictation, and when they came to con*curro*, the amanuensis said "to concur, I suppose, sir?" "To con*dog*, I suppose, sir," was the Doctor's reply, and accordingly "condog" was set down. I had always been sceptical of the truth of that story, but now on looking whether the word is given in Murray's English Dictionary, I find the word "condog" with a reference to the tradition I have quoted; but for all that, the story must have been a pure fiction, for we find instances of the use of the verb in Lyly's Galatea, published in 1592; in Cockeram's Dictionary, 1623; in Heywood's Royal King, 1637; and in the News Letter of 1649; and last of all in Littleton's English Dictionary, 1678, "*concurro*, to concur, to condog."

I have said that the association of dog with different words generally gives them a degraded or inferior character, whether animals or plants: the only exception is in the astronomical world, where the **dog-star**, otherwise called *Sirius* or *Canicula* (from L. *canis*, a dog), is the brightest and apparently the largest of the fixed stars; and the **dog-days** are the forty days, twenty before and twenty after the day on which the dog-star rises at the same moment as the sun, sometime between the 3rd of July and the 11th of August. These were called dog-days, and being the hottest season of the year it was supposed that these were so named because on these days dogs frequently went mad. This madness of a dog is called **hydrophobia** (Gr. *hudor*,[1] water, and

[1] From Gr. *hudor*, *hudatos*, water, we have the word **dropsy** (originally spelt *hydropsy*), being an unnatural collection of serous (watery) fluid in the body, as in *dropsical* diseases of the head, the abdomen, or the cellular tissue. **Hydraulics** (from Gr. *aulos*, a pipe or tube) is the science of the motion of fluids (through pipes or tubes). **Hydrodynamics** treats of force (Gr. *dynamics*) applied to fluids. **Hydrostatics** relates to the pressure and equilibrium of non-elastic fluids like water. **Hydrogen** is a very light gas, forming about one-ninth part of common water. **Hydropathy**, water-cure. The **hydra** was a fabulous water serpent said to have been killed by Hercules. A new head had always up to his time grown on when the old was cut off: hence some evils are spoken of as *many-headed hydras*. A **hydrant** is a machine for discharging water. A **hydatid** is a watery cyst or vesicle, sometimes found in animal bodies, from *hudatos* (the genitive of *hudor*, water). **Hydranges**, literally "the water vessel," so called from the cup-shaped seed-vessel (*anggeion*, a vessel).

*phobos*, fear), from the unnatural *dread of water* which the animal manifests, especially if the disease results from the bite of another mad dog. A very clever answer was given by a Scotch clergyman who, when asked by a gentleman if he knew why Sirius was called the dog-star, replied, "I suppose it is because it is a **Skye terrier**" (*i.e.*, a *sky-tarrier*). The names given to the different kinds of dogs are very interesting. This name **terrier** comes from L. *terra*, the earth, because he pursues animals to their earth or burrow. The **spaniel**, which was once believed to be of Spanish origin, received its name on that account (from old Ger. *espagnol*, F. *épagneul*, spaniel). A **poodle** was long supposed to be so called because it waddled after its master, or looked fat and clumsy on account of its thick hair, being allied to the low Ger. word *pudeln*, to waddle,—used of fat persons and short-legged animals; but it has been pointed out that the poodle is neither peculiarly *fat* nor *short-legged*, neither has he a waddling gait. He is properly a water dog, and a more satisfactory origin of the name may be found in the Dut. *poedele*, to puddle in water, whence *poedel-hond*, a poodle or rough water dog. Probably the word **puddle** (any small pool of muddy water) has the same origin, or from *putteln*, *puhteln*, to paddle with the hands in water, while to puddle clay is to make it up with water, and we have the Ger. *pudel*, signifying *nass*, wet thoroughly.

Among the **Canidæ** or dog set, and certainly among the most ferocious of the carnivora, we must include the **hyæna**, as having more points of resemblance than of difference. This bristly-maned brute, however, is so named from its likeness to the **sow**, for its L. and Gr. name *hyaina*, literally **sow-like**, comes from the Gr. *hys*, a sow.

Very different in many respects from all the carnivora of which we have spoken, yet as being carnivorous to be included among them, are the **amphibious** tribe of the **Phocidæ**. This word phocidæ comes from the L. *phoca*, or Gr. *phoke*, a seal, and includes what are called the **seal** family. They are called amphibious, as capable of living both on land and under water (from Gr. *amphi*, both, and *bios*, life). The English word seal is only slightly changed from the AS., Icel., and old Ger. forms of the

word. One of the family is the **walrus**, literally the "whale horse," from the Ger. *wall-ross* (*wall*, a whale, and *ross*, a horse), and generally called by us the sea-horse. The other name which is applied to it—viz., that of **morse**—is from the Russian word for the walrus—viz., *morjs*.

(6) **Cetacea** (animals partaking of the character of the **whale**), from Gr. *keton*, a whale. The English word is AS. *hwael*, supposed without much reason to come from AS. *hwelan*, to rush or roar (Ger. is *wallfisch*), the largest of sea animals, or of all living creatures. Other members of this order are the **dolphin** (Gr. *delphin*, L. *delphinus*): the word has assumed the form it has in our language through the OF. *daulphin*. The dolphin is the fish so famed in classic story as the friend, and, as far as he could be, the companion of man. When Arion was doomed by the sailors to be thrown into the sea, a dolphin, charmed with the music of his funeral-song, received him on its back and bore him safely to Sparta. It was for this proof of philanthropy (of which, however, he furnished no subsequent example) that, as some say, the dolphin was placed among the stars, along with his friend Arion or Orion, who exhibits one of the noblest constellations in the heavens. Others say the dolphin was placed in the sky because his fondness for music made him the favourite of Apollo, who assumed the shape of that fish when conducting Castalius and his colony from the island of Crete. A temple was erected to Apollo Delphinus, and the Delphinia were feasts which the inhabitants of Ægina held in honour of the god. The dolphin was therefore a sacred fish, and the ten stars in that constellation, first observed by the early astronomers, were considered as a representation of Apollo and the nine Muses. The Greek *delphax* signified a pig or young swine, and **delphin** meant not only a dolphin, but also a large lump of lead, or of iron, which was thrown upon an enemy's ship for the purpose of sinking it. This was called **pig-lead** or **pig-iron**; and, strangely enough, we still talk of pig-iron, which has with us received that name because it is made to flow, when melted, in channels called **pigs**, branching from a main channel called the **sow**. The **grampus**, a very large voracious fish of the

same family, is a corruption, after passing through many languages, of the L. *grandis piscis* (*grandis*, great, and *piscis*, a fish). The **porpoise**, or **porpess**, OF. *porpeis*, signifies literally the hog-fish. The Germans call it *meer-schwein*—that is, sea-swine, sea-hog. The name comes originally from L. *porcus*, a hog, from its hog-like appearance in the water, or from the fact that when its food is scarce it dives, and, like the hog, burrows for sea-worms in the sand.

(7) **Rodentia** (gnawing animals), from *rodens*, *rodentis*, pres. part. of L. *rodo*,[1] to gnaw, are so called because they are furnished with teeth which do not directly cut or tear, but file through or gnaw what they are disposed to eat. The powers of the common mouse in eating its way through hard wood are only too well known. They are divided into seven families, of which the best known are the **Sciuridæ**, or **squirrel** tribe, from L. *sciurus*, a squirrel, in Gr. *skiouros* (from *skia*, a shade or shadow, and *oura*, a tail—lit. shadow-tail), because they shade themselves with their tails. The **dormouse** is so called from L. *dormire*, to sleep (from which we have also **dormant** and **dormitory**), and *mus*, a mouse, because it goes to sleep in winter, or **hibernates**, from L. *hiberna*, winter quarters (from *hiems*, winter). While it resembles the squirrel in its tail, it is like a mouse in its **dentition**; and the **marmot** in all probability derives its name, not, as has almost been taken for granted, from It. *marmotto*, from L. *mus*, a mouse, and *mons*, *montis*, a mountain (signifying literally a mountain-mouse), but from the F. *marmotter*, to mutter, from the peculiar muttering sound which they make when they are feeding. This derivation is confirmed by the German name for the marmot, *murmel-thier*—"the murmuring animal."

The **Muridæ**, or the **mouse** family, are so called from the L. *mus*, *muris*, a mouse: it is literally the stealing animal, as we find it called in Sans. *musha* (applied also to a rat), possible

[1] *Rodo*, *rosi*, *rosum*, *rodĕre*, gives us not merely such words as **rodents** and **rodentia**, but **corrode**, to eat or waste away. Acids are **corroding** or **corrosive** substances. **Rust** is a sort of **corrosion**. **Erosion** means the eating or wearing away. Cancer **erodes** the flesh. The action of glaciers is **erosive**.

root, *mus*, to steal, as seen in Sans. *mūsh*, to steal. The word **rat** is more suggestive of the animal's **gnawing** than of its thieving peculiarities. It is called *raet* in AS., cognate with Ger. *ratte* and Gael. *radan*, but probably all allied to the L. word we have considered above—viz., *rodo*, to gnaw. This also seems the idea in the Scotch word "rottan." The word rat has also come to be used figuratively for a **renegade through self-interest**, as rats are said to desert a falling house or a sinking ship; and so we find it used in politics to express a deserter, and among trades unionists a workman accepting lower than the union rate, or working when his mates have struck; and so the verb to **ratten** has been formed, and is used in the sense of to destroy tools and appliances, to intimidate fellow workmen (or masters), to lock out **employees**, or engage non-union (or free) labour.

The family of the **Hystricidæ** are recognised at the first glance by the stiff and pointed quills with which they are armed, the Gr. name of *hystrix* being derived from the two Greek words *hys*, a swine, and *thrix*, hair or bristles. It is the **Porcupine** family, a name which is corrupted from the OF. *porc-epin*, "the spiny hog," and from L. *porcus*, a pig, and *spina*, a spine, expressive of the pig-like aspect and grunting voice of these animals, as well as of their spiny covering.

The last family of the Rodentia is the **Leporidæ**, from the Latin name for the typical members of this group—viz., *lepus*, *lepŏris*, a hare. Its AS. name is *hara*. There was an old English verb to **hare** (from the OF. *harier*), to frighten, so as to make one run heedlessly or wildly, like a hare. In another spelling it was to **harry**, which was the precursor of the modern verb to hurry. **Hurry** is haste, either in flight or in other active motions, accompanied with that confusion of mind which attaches to a timid animal fleeing from its pursuers. It is characteristic of a person having such a habitual temperament that we call him **hare-brained**, or **harum-scarum**, like a **scared** hare. The AS. form stands for an older form, *hasa* (*s* and *r* being often interchangeable), as shown by the Dut. *haas*, Ger. *hase*, and Sans. *hasa*, a hare, lit. a jumper,—all the forms being from a root *hās*, to

jump, to move along by leaping, and so connected with the English word haste. **Haste** and **hurry** are, then, words of kindred origin which have taken different departments of the language. Among dogs we have those called **harriers**, because they are employed in chasing hares. Some children are born with the upper lip cleft in two, which from its similarity to that of a hare is called a **hare-lip**. The Ger. word is *hasen-scharte—i.e.*, a **hair-notch** or **slit**; and in some parts of Scotland it is called a **hairshaw** or **hareshaw**, being a corruption of **hare-schard**, as being a **gap**, **fissure**, or **shard**, like the lip of a hare. The word **leveret** signifies a young hare under a year old, through the OF. *levrault* and mod. F. *lièvre*, from L. *lepus*, *leporis*. The word **rabbit** existed in ME. in the form of *rabet*, and although it is alleged that no reason can be shown for that name being given to it, yet I think a fair etymology would be from the Hebrew *rabbe*, to multiply, from their great fecundity. The **Welsh rabbit** is not only not a distinct *species* of rabbit, but is of an entirely different genus, being, according to Trench and others, a corruption of **rare-bit**; but until the archbishop made the suggestion no evidence was produced of rare-bit having been ever so used. Since that time, however, some superfine restaurateurs have displayed their learning by admitting "**Welsh rabbits**" into their *menus*, but in the bills of fare of mere eating-houses it is still vulgar **rabbit**. It is the name for a *dish of toasted cheese*, and is supposed to have originated, like many other slang expressions, from some dainty article of food which it was humorously supposed to equal or surpass.

(8) **Edentata** (animals without front teeth), from the L. *e*, out of, or without, and *dens*, *dentis*, a tooth. Theirs is the negative agreement of "no incisor teeth." Of these animals the **armadillo** is the chief. It derives its name from the Sp. diminutive of *armado*, armed (from L. *armātus*), because its body is armed with a **tesselated** shell or **scales** fitted together into squares, like stones in a pavement (from L. *tessella*, dimin. of *tessĕra*, a square piece). The **sloth** belongs to this order, and from his **tardigrade** or **tardy** steps (L. *tardus*, slow, and *gradus*, a step) it is seen how well he deserves his name—viz., from the **slowness** of his movements.

Sloth signifies literally "slowness," and should be pronounced *long*, in order to feel the full significance of the word. With the order of the Edentata terminates the series of the *unguiculated*, or clawed, true mammalia—from L. *unguis*, a nail or claw, and **claw** being connected with **cleave**, to stick to, or hold on.

(9) **Pachydermăta** (thick-skinned animals), from Gr. *pachys*, thick, literally firm, from root *pak*, and Gr. *derma*, *dermatos*, the skin. These are divided into three groups: (1) **Proboscidea**; (2) **true Pachydermăta**; (3) the **Solidungula**. (1) The **Proboscidea**, or literally "the front feeders," of which the **elephant** is the representative. The elongated nose or **proboscis** comes from the Gr. *proboskis*, from *pro*, in front, and *bosko* (L. *pasco*), to feed. The name of **elephant** is also from the Gr. *elephas*, *elephantos*, supposed to be from the Heb. *eleph* or *aleph*, an ox; for the Gr. *alpha*, the first letter of the Greek alphabet, comes from Heb. *aleph*, an ox, which in its original shape resembled an ox's head. (2) The **true Pachydermăta**,—the first family of these is that of **Suidæ**, the **pig** kind, from L. *sus*, a sow. Of swine in general we have already spoken, and we select as a representative the **hippopotamus**, or river horse, from Gr. *hippos*,[1] a horse, and *potamos*, a river. Among the true *pachydermăta* is certainly to be included the **rhinoceros**, an animal with a very thick skin and two **horns** on the nose—hence the name, Gr. *rhinokeros*, from *rhin*, *rhinos*, the nose, and *keras*, a horn. (3) **Solidungula**, from L. *ungulus*, a hoof = having a solid hoof, including the horse, the ass, and the zebra. The horse is called in AS. *hors*, in Icel. *hross*, in old Ger. *hros*, and in Gr. *ross*. The word is supposed to be taken from the Sans. *hresh*, to neigh; but more probably connected with the L. *curro*, *cursum*, to run, a swift horse being still with us called a **courser**. **Manger**, an eating-trough for horses or cattle (from the F. *mangeoire*, from *manger*, to eat, from L. *manducus*, a glutton, from *mando*, *mansi*, *mansum*, *mandĕre*, to chew); from this word also

[1] From *hippos* we have in a roundabout way the word **philippic**, meaning a discourse full of invective, this being the name given to one of the orations of Demosthenes against Philip of Macedon: now Philip (in Greek) is *Philippos*, and Philippos signifies a lover of horses (*philos*, a lover, and *hippos*, a horse).

we have **mandible** (L. *mandibulum*, the jaw), the upper and lower part of the beak of a bird. The word **neigh**, as describing the cry of the horse, is from the AS. verb *hnœgan*. The Scotch word **nicher** is from the same root; and probably the word **nag**, the name especially of a small horse, may have had the same origin. From the Latin name for horse, *equus*, we have the words **equine** and **equestrian**, but not **equip**, as is sometimes taken for granted, for it, as well as **equipage** and **equipment** are from the F. *équiper*, originally *esquiper*, which signifies properly to provide a ship with all that is necessary for its outfit. It originally signified "to quit the river and take to the sea," and came from the subst. *esquif*, OF. *eschif*. This primitive is the OH.Ger. *skif*, Goth. and AS. *skip*, and modern Ger. *schiff*. The **pastern** is that part of the horse's foot from the fetlock to the hoof, where the shackle is fastened, and comes from the OF. *pasturon* (F. *pâturon*), from OF. *pasture*, a tether for a horse at pasture. The **fetlock** is the tuft of hair that grows behind on horses' feet, or the part where this hair grows, from root of *foot* and *lock* (AS. *loce*, a tuft of hair). Where wool is concerned it is called a **flock**, not from a flock of sheep, but from the OF. *floc*, from L. *floccus*, a flock of wool. Only one other part of a horse I must mention—viz., the **withers**, the place where the two shoulder-blades approach each other between the neck and the breast. A piece of iron placed on the under part of the frame of the saddle, a little above the withers, to keep the two pieces of wood that form the bow tight, is called the **wither-band**. A defect in the construction of this part of the saddle is apt to gall the horse, and it is when hurt in this place that he is said to be **wither-wrung**. He then **winces**—that is, **twists** his body from pain—and attempts to throw his rider. Shakespeare applies this action metaphorically, "Let the galled jade **wince**, our withers are unwrung." It has been said, indeed, that the word comes from the Saxon word *withan*, to join; but there are no traces of any such Saxon word having ever existed. There is evidence, however, of the AS. *withre*, resistance, and also AS. *wither*, against. Now it is supposed that withers have been so called because they are the part which the horse opposes to his load, or on which the stress

of the collar comes in drawing. May they not have received the name in consequence of their being opposite or opposed to each other at the place where they approach each other? This etymology is rather confirmed by the modern Ger. word *wider-rist* for "withers," where *rist* signifies not only the wrist, or back of the hand, or instep, but the withers of a horse.

The colours also of horses are various; we have, for instance, **dapple-grey** and **dapple-bay**. It is usual to connect this word **dapple** with the English word **dimple**, a small hollow, while the verb signifies to mark with dimples; but there is evidently a close connection with the word **apple** — so that to **dapple** ought to signify to cover with round or apple-like spots; and this is confirmed when we find in French the word *pommeler* (from the F. *pomme*, an apple, L. *pomum*) signifying the same thing, to mark with spots in the form of a ball; while we find also in German *ge-apfelt*, dappled (lit., *dapplet*), and *apfel schimmel*, a dapple-grey horse. We have also horses described as **bay**. This word comes from the L. *badius*, signifying **chestnut-brown**, and appears in It. as *baio*, Sp. *bayo*, and F. *bai*, brown or chestnut-brown. A **sorrel** has nothing to do with the plant of that name, either in colour or in etymology. It indicates a colour between red and yellow, and lighter than a light bay. It is the colour indicated by the F. *sauve*, and seems to have some connection with, if it be not derived from, the English **sere** and yellow. There is also the colour called **roan**. A roan horse is either a bay, or sorrel, or of a dull colour, but thickly interspersed with grey or white hairs. The word comes from the F. *rouan* or *roan*, It. *roano*, of unknown origin according to Littré, but why not from the Ger. *rot*, red, or from the radical *rūb* of the L. *ruber*, red? The Germans translate *rouan* as well by the red horse as by the grey horse.

**Palfrey.**—The most natural derivation of this word would be to regard it as a contraction of the French words *par le frein*, by the bridle (L. *frœnum*),—a horse used on state occasions, and distinguished from the war horse; a horse led by the bridle, *menu par le frein*. It is evident that the Sp. *palafren* and the It. *palafreno* have been formed on the supposition that the word came from *frenum*, a

bridle. But another derivation which goes much farther back has still stronger claims. The modern F. *palefroi* and the OF. *palefroid* connect the word very closely with the low L. *parafredus* or *palefridus*. This last is an alteration of the L. *paraveredus*, an extra horse, which comes from Gr. *para*, beside, and L. *veredus*, a swift-paced horse, or a horse meant for extra service. It is therefore supposed, with good reason, that *paraveredus* is also the source of the German *pferd* (OH.Ger. *pherit*), a horse. The change of *r* into *l* is habitual.

**Hobby-horse** seems to come from the OF. *hobin*, the French name given to a strong little active Scotch horse with an ambling **gait**—*i.e.*, moving up and down. The name was afterwards given to the stick on which young boys place themselves astride, and ride in play, and by-and-by to the figure of a horse on which boys delight to ride, and which has been called a hobby-horse; and later on, in consequence of the pleasure which boys took in this, for them, favourite enjoyment, it came to signify the favourite object or sole pursuit of any one, and was called his **hobby**.

**Stalking-horse.**—To **stalk** (AS. *stealcian*, to go warily, Dan. *stalke*), to stride, to go along softly; and a stalking-horse was a horse which was trained to walk with long slow steps and so as to pretend to be eating, while the sportsmen behind him or on the off-side shot at their game, and so the phrase came gradually to have its present meaning of a mask or pretence.

The word **mare** is the AS. *mere*, the feminine of *mearh*, a horse, cognate with Ger. *mehre*; and **foal** is the AS. *fola*, Ger. *fohlen*, Gr. *polos*, L. *pullus* (*pulla*, feminine), probably a contraction of *puellus*, diminutive of *puer*, a boy; while **colt** is simply the AS. word unchanged.

The **ass** is not only a well-known animal throughout all the world, but the name itself, probably originally Semitic, has spread into all the European languages. The AS. word was *assa*, L. *asinus*, Ger. *esel*. It is a diminutive in all languages but the English, which has, however, introduced another diminutive for the same animal—viz., **donkey**, which is supposed to be a double diminutive of the word *dun* (AS.), being of a dark colour, partly

brown and partly black—*dun-ik-ie.* If this be the origin of the word donkey, it is strange that the pronunciation should be *dong-key*, whereas **monkey**, supposed as we have seen to be from *mon*, at least should be pronounced *mungki.* In the New English Dictionary it is said that donkey is a recent word, apparently of dialect or slang origin, and that the original pronunciation apparently rhymed with monkey (whence the spelling). Suggestions have been made that the word is a derivative of *dun* (adj.), or more probably a familiar form of *Duncan.* In a lecture delivered in the Town Hall, Hawick, on "The World of Words," by the editor of the Dictionary, Dr J. A. H. Murray, of which a brief report appeared in 'The Scotsman' of 20th September 1906, he adopts the latter suggestion as his own, and says that "donkey was slang in the beginning of the nineteenth century and is now colloquial. It was the colloquial form of the word Duncan, and probably the name of some one's ass." **Pannier**, through F. *panier* and low L. *panarium*, a bread-basket, from L. *panis*, bread, originally a basket, and one of considerable size, for carrying provisions; but latterly restricted to those carried by a donkey or other beasts of burden, usually in pairs, one on each side slung across the back, each of which is called a pannier. From the ass's hide when dry, especially that portion above the tail, as being the firmest, is made a rough-grained leather, used in this country as a rasp or file for wood, &c. From its employment in the arts as a species of file, it has come metaphorically to be applied to the mind, and we speak of **chagrin** when we mean a state of vexation and fretfulness. In French there is only one word *chagrin* for both. In It. we have *zigrino*, in Rom. *sagrino*—all possibly derived from the Turkish word *sagri*, the name they give to the rump of the ass, while the Arabs call it *zargab.* The common idea that a **shagreen case**, say for a pair of spectacles, was so called from its colour, is absurd. Though the substance is extremely hard, it becomes soft and pliable when steeped in water, and may be dyed of various colours, and frequently may have been dyed green as well as red, &c.

The persons who cure the diseases and repair the accidents and injuries of horses, cows, and other animals are called **veterinary**

**surgeons**, and some have supposed that this word has come from L. *vetus, veteris*, old, ancient, from the "vet" having had to deal originally with broken-down and worn-out animals, which he was to doctor up, But the word is an English form of the L. word *veterinarius*, which signified a **veterinary surgeon**, and comes from *veterinus*, a contraction of *veheterinus*, from *veho*,[1] to carry, from which also we have **vehicle** and such like, implying that at first he attended to those animals which were beasts of burden, or were employed in carriages of different kinds.

(10) **Ruminantia** (ruminating animals). The animals of this order are so called from the L. verb *ruminor*, to ruminate. They have four stomachs. The first of these, called in L. *rumen* (meaning throat or gullet), is capable of containing a large store of grass or vegetable food, which the animal swallows, in the first instance, without mastication or chewing. In the second stomach this matter is formed into pellets, which, when duly macerated (L. *macero*, to steep), the animal has power to bring back into its mouth and thoroughly to chew. This process is called **ruminating**, or **chewing the cud**, from the name L. *rumen*, English *cud*, given to the second stomach, from which it is thrown back into the mouth to be chewed. After this rumination the food is passed into the third stomach, and thence into the fourth stomach, where it is digested. When we speak, therefore, of animals *chewing the cud*, we mean something like chewing a **quid**,—indeed, in all probability, the *quid* and the *cud* have the same origin in an old past participle of *chew*, *chewed* or *cud*. Without chewing the cud the animal could not get the good of the food which he had swallowed; and so, metaphorically, without rumination, without thinking over and over again what he has heard or read, without pondering and musing over it, it would do a man very little good, and so the poet speaks of "retiring, full of rumination, sad." Many may be

[1] From *veho, vexi, vectum, vehere*, to carry, we have, as I said, **vehicle**, and such like; but we have also **vehement**, a person who is carried away by his impetuosity, rage, or energy. We have also to **vex**, **vexatious**. We have **convex**. To **inveigh** is to attack in words, to declaim in speech or write **vehemently** against. An **invective** is usually directed against character and conduct.

surprised that we do not quote Shakespeare rather than Thomson, for it would be far more appropriate to quote "chewing the cud of sweet and bitter fancy," as most of us believe it to read; but on turning up the passage and looking out for various readings, we found the uniform reading to be, "chewing the *food* of sweet and bitter fancy." The Ruminantia are perhaps of all animals the most useful to man. But beyond the name of the order, which we have just considered, there are few names of any special significance, as most of them are AS. and monosyllabic, and scarcely admit of tracing their etymology farther back. Among the deer, however, there are one or two names which have a special significance. The word **deer** itself, from Ger. *thier*, a wild beast, was at that time the name for wild animals in general,—Shakespeare in "King Lear" speaks of "rats and mice and such small deer,"—and gradually came to be specialised in this country for the *deer*, not as being the wildest, in the sense of ferocious, but as being the most easily frightened, and so the wildest, as being the most readily startled and as running the fastest.[1] The **reindeer** is the name given to a species in the north which are valuable for the chase and for domestic use. It is supposed by some to be derived from the Lap. *reino*, pasture, by others from Ger. *rennen*, to run, but I think with a certain likelihood from *rein*, the strap of a bridle, an instrument of curb or governing, from L. *retento*, to hold back (*re*, back, and *teneo*), because it is a species of deer employed for drawing burdens and harnessed accordingly. That it was at one time spelt *ranedeer* and *raindeer* is no argument against this, for when the word was so spelled our spelling was unsettled. The name of **hart** for the stag or male deer signifies literally "a horned animal," from AS. *heort*. Of the word **antlers** there is no satisfactory etymology; but **hartshorn**, the name still frequently given to a solution of ammonia, was first obtained by boiling the raspings or shavings of a hart's horn in water for a considerable

[1] The flesh of the deer when killed is called venison (F. *venaison*), from L. *venario* (*venor, atus, āri*, to hunt); just as we see that the sheep when killed and cooked becomes mutton. As the parsimonious Jewish father said to his extravagant Jewish son, "I prefer mutton because it is *sheap*, you prefer venison because it is *dear*."

time. Hartshorn jelly was produced, and by distillation of this an ammoniacal liquor was procured, which, freed from its oil and rendered liquid by successive distillations, is commonly called "spirits of hartshorn." It is a carbonate of ammonia dissolved in water, which when saturated deposits the carbonate in the form of a salt, usually termed salts of hartshorn, or volatile salts. The name of **ammonia** was given to this pungent gas from being first obtained from sal ammoniac, a smelling salt near the temple of Jupiter Ammon.

The silvery-footed **antelope**, a beautiful creature, partly like a deer and partly like a goat, derives its name from the beauty of its eyes (Gr. *anthos*, beauty, and *ops*, the eye). The name of **gazelle**, given to a small species of antelope with beautiful dark eyes, is so called from the Arabic *ghazal*, which signifies a wild goat; while the word **buffalo** comes through Sp. *bufalo*, from L. *bubalus*, and Gr. *boubalos;* the word **ox**, from Gr. *bous*, an ox; and **bull**, of somewhat uncertain etymology, is certainly connected with AS. *bellan*, to bellow. The **dromedary** is so named from its speed. The low L. *dromedarius* is from the Gr. *dromas*, *dromados*, running, from the root *drem*, to run, from which also we have **hippodrome** (Gr. *hippos*, a horse, and *dromos*, a running-course), a circus, a horse and chariot racing-ground.

(11) The **Marsupialia** (animals carrying the young in a pouch), from L. *marsupium*, and Gr. *marsupion*, a pouch. **Kangaroo** and **opossum**, both Australian and American names. Nearly one hundred years ago, when Australia was not so well known as it is now, and when voluntary emigrants were very few, although reports of the productiveness of the great island had from time to time come back, a countryman of our own intimated to a neighbour his intention of going to Australia to make his fortune. When his friend remarked that there was nothing there but kangaroos, his reply was, "An' isna a kangaroo's siller as good as any other man's?" He had evidently heard of the pouches of the kangaroos being well filled.

(12) **Monotremăta** (having one excretory opening), from Gr. *monos*, one, and *trema*, *tremătos*, an opening—thus resembling

birds. The chief animal in this class is the **ornithorynchus**, an animal in Australia with a body like an otter and a snout like the bill of a duck,—also called **duck-bill**, lit. "bird-snout," from Gr. *ornis, ornithos*, a bird, *rhynchos*, a snout.

### *Class* 2. *Aves*[1] (*Birds*).

The science of Birds is generally spoken of as Ornithology, from Gr. *ornis, ornithos*, a bird, and *logos*, a discourse on, or the science of, birds. There are several orders in this class.

(1) **Incessores**, from L. *incedo*, to walk slowly or stately. These include the **crow**, so named from the croaking sound it makes, and the AS. and Scotch are still nearer that sound, *crawe* and *craw*. The **magpie** is a chattering bird of the same genus as the crow, with **pied** or coloured feathers. The word is composed of Mag, a familiar abbreviation of Margaret, and *pie*, from the L. *pica*, a magpie, from *pingo, pictum*, to paint. The word *pica* is akin to L. *picus*, a woodpecker. The word **pied** means variegated, like a magpie, and **piebald** means of various colours and patches. It is for *pie-balled*, literally streaked like the magpie, from *pie*, and Welsh and Celtic *bal*, a streak or white spot on a horse's forehead. The Scotch word is **pyat**. The **thrush** or throstle is the bird called the **mavis** (F. *mauvis*, probably from Breton *milfid*, a mavis), a song-bird of remarkable power—cognate with Ger. *drossel* and L. *turdus*, a thrush. Our hedge-sparrow is a member of the thrush family, and the word **sparrow** is in L. *passer*, evidently from a root represented by Gr. *psaros*, "brown ash-coloured." From *psaros* come also by confusion of consonants *psar* = Ger. *staar*, starling, L. *sturnus*. By a like confusion sparrow is in Gr. *strouthos*, which is identical with L. *turdus*, thrush, throstle, Ger. *drossel*. The Teutonic forms of sparrow are AS. *speara, spearua*, Icel. *spöre*, Ger. *sperling, spatz*, Sw. *sparf*. What we now call the sparrow-

[1] From *avis*, a bird, we have **aviary**, a place where birds are kept, **auspices** (see p. 10), **bustard** (F. *outarde*), for *avis tarda*, a slow bird, the initial *t* being dropped. **Ostrich** is from *avis* and *struthio*, the Gr. for ostrich being *strouthion*. (See p. 100.)

hawk is not specially a sparrow-hunter, but a brown ash-coloured hawk. The AS. is *spear-hafoc*, *sperhauk* in 'Piers Ploughman,' vi. 199, and in Spelman, as late as 1687, *sparhauk*, F. *épervier*. A starling, also called a *stare*, is in AS. *staer*, translated by Ælfric, *turdus*, *sturnus;* and in the Lindisfarne Gospels, Matth. x. 29 and Luke xii. 6, sparrows are *staras*. It is thus plain the sparrow, the starling, the thrush, and the sparhauk, being all of one colour, derive their English, Greek, and Latin names from one root. **Bulbul** is said to be the name of the Persian nightingale, and according to Archbishop Whately, the feminine of bulbul is the coo-koo! (cuckoo). This is surpassed, however, by another question and answer of the same prelate, viz., "What is the feminine of John Dorey?" Answer—"Anne-chovy." There is a singing-bird called specially the **warbler.** To *warble* is to sing in a vibratory manner, from OF. *warbler*, to warble, to make turns with the voice, from Ger. *wirbeln*, to make a turn. The word **nightingale** is the AS. *nihtegale*, from *niht*, night, and *galan* to sing, Ger. *nächtigall*. The **kingfisher** is a bird with very brilliant or kingly plumage, which feeds on fish—frequently called the **halcyon**, because it was at one time believed that that bird made a floating nest on the sea, which remained calm while it was hatching. The word has come as an adjective to signify calm, peaceful, or happy; and halcyon days are expressive of a time of peace and happiness. The Latin words for the kingfisher are *alcedo*, used by Plautus and Varro; and *alcedonia* (*tempora*), the calm season in which the kingfisher broods. Virgil and Ovid use *alcyon*, *alcyonis*, for the kingfisher itself, and Pliny speaks of *alcyonides dies* and Columella of *dies alcyonei*. The word *alcyoneum* is used by Pliny for foam of the sea, thus confirming the supposition of the belief of the Latins that the word is connected with *halkyon*, the Gr. word, from *hals*, the sea, and *kuein*, to breed or brood. It must be remembered that the dropping of the aspirate is not so remarkable, as it is not an *h* in Greek, but merely an aspirate, and my recollection of the description which Aristotle gives of the *halkuon* applies in the main very well to the *Alcedo hispida* or kingfisher of Linnæus.

(2) **Raptores** (birds of prey), from *rapio*,[1] to seize or snatch. The **falcon** received its name from its hooked claws. The French word is *faucon*, from L. *falco*, and this from *falx*, a hook or sickle. A **falconer** is a person who breeds and trains falcons, the origin of the Scottish name of Falconer—given at a time when they trained or hunted with falcons. The **eagle**—F. *aigle*, from L. *aquila*, from root *ac*, sharp or swift—is probably so called from its having a piercing eye, so much so that we speak of eagle-eyed. What pertains to the bird generally may be termed **aquiline**; but this adjective is scarcely ever used, except in the phrase an aquiline nose, which denotes one that is curved like the beak of an eagle. The nest of the eagle in which she breeds is called the **eyry, eyrie, or aerie,** and sometimes applied to a brood of eagles. The F. is *aire*, from Gr. *aar*, an eagle,—cognate with Icel. *ari*, an eagle: but our word may come from the lofty or aërial situation in which the nest is built, and the same name has in consequence been given to the nests of certain other birds (especially those of the falcon tribe) which choose the ledges of rocks or the summits of trees. **Eagle-stones**, supposed to have sanative and magical virtues, were called by the Greeks *aetites*, from the Gr. *aetos*, an eagle (or originally a standard having the effigy of an eagle), and were incrustated yellow clay ironstones, the nucleus of which, being of a different texture, had by drying become detached from the surrounding crust so as to rattle loosely in the hollow. It is this kernel, generally roundish, and often found in pebbles, which is properly denominated the eagle-stone, from the ancient belief that the eagle found it necessary to have one in her nest before she could lay her eggs. The superstition had probably originated in the practice of the henwife (the woman who

[1] From *rapio*, *rapui*, *raptum*, *rapere*, we have **rapine**, the snatching by robbers of whatever comes within their reach. **Rapt** means transported, or carried away by some elevating inspiration or delightful emotion. We read of "rapt Isaiah," of the **raptures** of devotion, of **rapturous** joys. We speak of **rapacious** birds, of the **rapacity** of pirates. To eat **ravenously** (from raven=rapine) means to grasp at food and devour it hungrily. **Rapid** implies energetic swiftness or quick succession—the **rapidity** of a bird's flight. To **ravage** is to mar and spoil. **Ravish**, to carry away with joy and delight. "With **ravished** ears the monarch hears" (Dryden).

has charge of the poultry), who, whenever she robs the common hen of her eggs, always leaves one which is called a **nest-egg**, lest the fowl should either forsake her nest or cease to lay. Some greedy housewives cheat the hen by substituting a pebble for the nest-egg—a trick which often answers the purpose. The word **hawk** I think was taken from the **hook** of its bill,—**hauk** and **hooked** being only different forms of the same word, for hook-nosed differs very little, if any, from hawk-nosed. The common expression, "I know a hawk from a handsaw," is a little obscure, until we remember that **handsaw** is a corruption of **hernshaw**, originally a *heronry*, from *heron* (a waterfowl with long legs), and *shaw*, a wood. The word **her(o)n-shaw** came to signify a young heron, and the meaning is, "I know a hawk from a heron," "the bird of prey from the game flown at." The proverb means, I know one thing from another (Hamlet, II. ii.). The phrase, neither "hawk nor buzzard," means, of doubtful social position, too good for the kitchen but not good enough for the family. Not hawks to be fondled and petted like the tasselled gentlemen of the days of falconry; nor yet buzzards, a dull kind of falcon, synonymous with dunce or plebeian. In French, "N'être ni chair ni poisson," "neither flesh, fowl, nor good red herring." The word **buzzard** comes through the F. *busard*, from L. *buteo*, a kind of falcon. The **osprey**, a species of eagle, is so named through a corruption of *ossifrage*, which signifies literally "the bone-breaker,"—L. *ossi-frăgus*, breaking bones (*os*, a bone, and *frag*, the root of *frango*,[1] *fregi*, *fractum*, *frangere*, to break). The **vulture** is from the L.

[1] From this verb we derive **fraction, fractionally, fractious** (one who breaks out into bad temper), **fractive, fragile, frail, frailty, fragment, fragmentary, frangibles, infrangible.** To **defray** expenses means to pay or bear them. It comes from the F. *frais*, derived from *fractus*, and means expenses, or from low L. *fredum*, a fine; Ger. *friede*, peace. We speak of the **infraction** of public rights, and the **infringement** of minor claims, as when one **infringes** on our time or convenience, or upon the laws of good manners. **Irrefragable** evidence or argument is that whose force cannot be broken. Rays of light are **refracted** when they pass from one medium to another, and the media into which rays pass have different **refractive** powers according to their density. **Refractory** means perversely breaking rules and rebelling against control, as in the case of a *refractory* child or a *refractory* horse.

*vultur*, probably from the verb *vello*, *velli* (*velsi*), *vulsum*, *vellere*,[1] to pluck or tear. The **griffin** strictly belongs to the vulture class, yet connects the falcons and the owls. They are the largest raptorial birds of the eastern continent,—lambs, goats, chamois, and even children, having been carried away and devoured by them. Their crooked beak has secured for them their name of *griffon* in French, L. and Gr. *gryps*, from Gr. *grypos*, hook-nosed. Their strength and bloodthirsty character may have led to the creation of an imaginary animal,—the offspring of the lion and the eagle. Its legs and all the shoulder to the head are like an eagle. The rest of the body is that of a lion. This creature was sacred to the sun, and kept guard over hidden treasures and golden mines; and there was a one-eyed people of Scythia, called Arimaspi (from *arima*, one), who adorned their hair with gold, who were continually at war with them. To them Milton alludes when, in 'Paradise Lost,' ii. 943-46, he says—

> "As when a gryphon through the wilderness
> . . . . . .
> Pursues the Arimaspian, who by stealth
> Had from his wakeful custody purloined
> The guarded gold."

The **owls** are those carnivorous birds named from their *howls*.

(3) The **Scansores** (or climbing birds), from the verb *scando*,[2] to climb. Of these the **cuckoo** utters its own name; while the

[1] From this verb we have to **convulse**, to shake with violent irregular action, and we often experience a **revulsion** of feeling.

[2] From the verb *scando*, *scandi*, *scansum*, *scandere*, to mount up or climb, we derive such words as to **scan**—*i.e.*, to go through step by step, as when we scan or show the metrical structure of verse. To *scan* means also to examine with care. To **ascend** is to mount. We speak of the **ascent** of Mont Blanc; while **Ascension** Day is the Thursday but one before Whitsunday. To **descend** is to go down. We speak of a **steep descent**. A **descendant** is one sprung from a common ancestor. To **condescend** is to stoop to the level of inferiors, to the level of equality with them. We have also **condescension**; and **transcend** means to excel in a signal manner. We speak of **transcendental** worth, brightness, or valour. According to Kant, transcendental knowledge is that not derived from experience; while **transcendentalism** is that for the most part which goes beyond the sphere of man's knowledge.

names of the other birds in this group, such as the **toucan** and **parrot**, throw no light upon the significance of their names.

(4) The **Rasores** (the scrapers), from the L. *rado, rasi, rasum, radĕre*,[1] to scrape. Our domestic fowls mostly belong to this class. The first group of these is the Phasianidæ, named from the most beautiful member of the **pheasant** tribe, from *Phasis*, a river, which gives its name to the district from which it comes, on the eastern part of the Black Sea, whence "the Phasian bird," literally, was brought to Europe. We have adopted the name from the F. *faisan*, and added a *t*. In English we have often added a letter to a word from mere laziness, such as the *d* in *sound* (F. *son*, from L. *sonus*), *lend*, but there is no *d* in loan. In provincial English we find they make a *gownd;* while *ancient, pheasant, tyrant*, are a few examples of *t*, which has also added itself to words introduced through France. The word **partridge** comes from the L. *perdix, perdĭcis*, through the F. *perdrix*, which was first *perdiz, perdris*, by the not unusual insertion of an *r*, and then came to be written *perdrix*, with the termination of the Latin nominative. The Scotch word for partridge is *pairtrick*, which sounds so much like the French that when Sydney Smith heard a Scotch girl reading the verse in Acts vii. 9, "And the patriarchs, moved with envy, sold Joseph into Egypt," and calling it "the *pairtricks*, moved with envy," exclaimed, "My little girl, you should not make game of the patriarchs." The other birds in this group, known by the generic name of *poultry*, are so well known to us, and their names so familiar, that it is unnecessary to explain their origin, with the exception of **poultry**, the name given to domestic fowls, from the word *poult*, which signifies a little hen or fowl, a chicken. The F. is *poulet*, diminutive of *poule*, hen, fowl; while the word fowl itself corresponds to AS. *fugel*, while the Ger. is *vogel*, and Icel. *fugl*, a bird. There is manifestly some connection with AS. *fleogan*, to fly.

[1] To **rase** a city means to level it with the ground. We shave by means of a **razor**. A **rascal** is one of the scrapings of men, a knave or villain. Glaciers **abrade** or scrape down the rocks, and leave marks of their **abrasion**. Words are **erased** when they are scraped or blotted out. A letter may contain several **erasions** or **erasures**.

(5) The **Cursores** (the running birds), from *curro*,[1] *cucurri*, *cursum*, *currere*, to run. We select the **ostrich** as a typical specimen, being the largest of birds, found in Africa, remarkable for its speed in running, and prized for its feathers. The origin of the name is to be found in OF. *ostruche*, F. *autriche*, from the L. *avis-struthio*, from the Gr. *strouthos*, little bird, *megale strouthos*, the large bird, the ostrich. The **bustard** is akin to the ostrich family, of which the Great Bustard is the largest of European land birds. The name is derived through the F. *bistard*, a corruption from the L. *avis tarda*, a slow bird, from the slowness of its flight.

(6) The **Grallatores** (the waders), from the L. *grallator*, one who walks on stilts, from *grallæ*, stilts, contraction of *gradŭlæ*, diminutive of *gradus*, a step, from *gradior*, to step. The **heron** is one of the best known of this group (see p. 97). The **bittern** is a bird of the heron family, said to have been named from the resemblance of its voice to the lowing of a bull (ME. *bittour*, through F. *butor*, from low L. *butorius*—*bos*, an ox, and *taurus*, a bull). The **plover**, or the rain bird, is the name given to a family of birds associated with rainy weather, through the F. *plovier*, from the L. *pluvium*, rain. The best known in our country is the **lapwing**, from its peculiar movement, which can be described scarcely as running or flying. The AS. name is *hleapwince*, from

[1] From *curro*, to run, we have **courier**, a messenger sent with haste; any line of movement is a **course**, a **corridor** is a long running gallery, a **current** is a flow showing some degree of force. **Current** history is history now in progress. A **curricle** is an open carriage with two wheels. **Cursory** means running over anything in a hasty sort of way, as in one of the titles of imaginary works suggested by Thomas Hood, "*Cursory* remarks on swearing." A **concourse** is a flowing or running together. To **concur** is to unite voluntarily in other people's opinions. **Discourse** is the consecutive speech of one or more people. An essay or a conversation may become **discursive** when it passes over a wide field. An **excursion** is a trip for pleasure or health. To **incur** is to run into. An **incursion** is a hostile entering of another's territory. **Intercourse** is any kind of friendly dealing. To **occur** is to happen to one, to come in one's way. A shower of rain may be an untoward **occurrence**. A **precursor** is that which goes before as a prognostic or indication. To **recur** is to come back repeatedly or regularly. We speak of the frequent **recurrence** of an event, of **recurrent** pains in a disease, and we have **recourse** to our friend to help us out of a difficulty, while to **succour** is to give timely aid to those in want or distress.

*hleapan*, to leap or run, and root of *wink*, which, like Ger. *wanken*, originally meant to move from side to side. The name is descriptive of the movement of the bird. It also bears the name of **peewit**, from its cry. (Compare the Dutch *piewit* or *keewit*.) Akin to this is the Scotch name **teuchit** or **targuheit**, still frequently used in connection with the bad weather which so frequently accompanies their migration in autumn, called "the teuchit storm." **Ortolan** is the name given to a kind of *bunting*, very common in Europe. The name signifies literally a frequenter of gardens. It comes through the F. and It. *ortolano*, from L. *hortolanus*, belonging to gardens, from *hortulus*, diminutive of *hortus*, a garden.

(7) The **Natatores** (the swimmers), from the L. verb *no*,[1] to swim. Of these a good type is the **duck**, so called from its ducking or dipping its head in the water. A **drake** is said to signify a duck-king, being a contraction of *end-rake*, *ened* being AS. for *duck* (cognate with L. *anas*, *anatis*, a duck), of which, however, it preserves only the single letter *d*. Ger. *ente*, a duck, and *enterich*, a drake. **Rake** is the same as Goth. *reiks*, *ruk*, *reike*, and *ric(k)* in bishopric, &c. Dr Latham ('English Language,' 2nd edition), speaking of the assertion that drake is derived from a word with which it has but one letter in common—viz., the Latin anas—says, "There can be no doubt that *drake* and *anas* are related, as being both derived from a common root; but to assert that *drake* is derived from *anas* is not only a violation of the legitimate rules of etymological deduction, but it involves the historical improbability of affirming that a people as old as the Romans themselves were without a name for one of the commonest and most important game-birds of their climate, until they borrowed one from their foreign invaders." The **pelican** is so called from his enormous bill, in the shape of an axe (L. *pelicanus*, Gr. *pelikan*, from *pelicos*, an axe). **Goose** is from a very old word, found in a

[1] From *no*, *navi*, *na(ta)re*, to swim, and frequentative, *nato*, *natāvi*, *natātum*, *natāre*, to swim, we have **natation**, the art of swimming, **natatorial**, swimming. Fins are **natatory** appendages; and **natant** in botany is applied to leaves floating on the surface of the water, as the leaves of some aquatic plants.

great many languages, *ghansa*, which meant some kind of water bird. In German the bird is called *gans*, but in AS. the *n* was dropped, and to make up for the loss the vowel was lengthened, *gōs*, and the vowel, though changed, is still long with us. The word **cormorant** is composed of the OF. word *corp*, a crow, and of the OF. *moran*, a word which signifies marine, and which appears to be derived from the Breton *mor*, the sea. The Portuguese have *corvo marinho*, It. *corvo marino*, and all from L. *corvus marinus*, the sea crow. **Stormy petrel** is believed to be a diminutive of Peter—such as Petrillus or Petrellus, a little Peter. Dampier, in his Voyages, published in 1703, iii. 1, 97, has given the best explanation of it when he says, "As they fly, they pat the water alternately with their feet, as if they walkt upon it, though still upon the wing. And from hence the seamen give them the name of petrels, in allusion to S. Peter's walking upon the Lake of Gennesareth." The epithet "stormy" has been applied to it because, as Waterton says in his 'Wanderings in South America,' vol. ii., "When it blows a hard gale of wind, the stormy petrel makes its appearance."

### *Class* 3. *Reptilia* (*Reptiles*).

From *repo*,[1] *repsi*, *reptum*, *repere*, to crawl, to creep. One important order of this class is the **Chelonia** (hard-shelled reptiles). In it are included the **tortoises** and **turtles**. They are enveloped in a hard shell, from which no part projects but the head, tail, and four feet, and the name of tortoise is given either from their twisted feet or winding motion. OF. *tortis*, from L. *tortus*, twisted, from L. *torqueo*,[2] *torsi*, *tortum*, *torquēre*, to twist or

[1] From the word *repo*, to creep, we have the word **surreptitious**, as in the phrase surreptitious practices, those which have crept in stealthily.

[2] From this verb we have a **tart** (F. *tourte*), so named from being twisted up, a **torch**, so called from its having been formed of a wreathed wisp or a piece of tow. **Torment**, both noun and verb. **Tortion** means twisting. **Contorted** means twisted together out of the natural state, and we speak of the contortions of the face. To **distort** is to twist asunder, and to **extort** is to exact what is not due, hence we have **extortion** and **extortionate** and **extortioner**. A **retort** is a severe reply. A man retorts a charge or accusation when he charges his accuser with the same or worse.

turn round about; and turtle, though a different species, is yet a corruption of the word tortoise. The **loricata** (or mailed or breast-plated reptiles), so called from the L. *lorīca*, a cuirass made of thongs, in ancient Rome, from which we have the verb *lorīco, atum, āre*, to furnish with a coat of mail, to plait or coat over, but all originally from the L. *lorum*, a thong. These have their body enclosed in a sort of plate-armour, and include the most bulky reptiles at present known to exist, notably the **crocodiles** and **alligators.** No explanation has been given of how the Greek word *krokodeilos*, a lizard, came to be descriptive of our crocodile on account of its resemblance to a lizard; but **alligator,** in all probability, is the Spanish *el lagarto* from the L. *lacerta*, a lizard. It is evident that this etymology was not thought of by the man who, in answer to some charges brought against him by another, exclaimed, "I deny the allegations of that alligator."

Another order is that of the **Sauria** or **Saurians,** from the Gr. *saura, sauros*, the lizard (F. *lezard*, It. *lucerta*, from L. *lacerta*). **Chameleon**, in L. *chamæleon*, and in Gr. *chamaileon*, the name of a small lizard, famous for changing its colour—from Gr. *chamai* (L. *humi*), on the ground, and *leon*, a lion—a dwarf lion. The **dragon,** or flying lizard of the West Indies, is apparently the original of the monstrous and horrible animal whose existence seems to have been believed in, in all ages and in many parts of the world. As Cuvier observes, the dragon exists everywhere except in nature. The Chinese make it their national emblem, like the lion in England. In ancient writings, particularly those of eastern countries, we find frequent accounts of hideous dragons ravaging whole provinces, and spreading desolation and terror through a kingdom; but in spite of the authority of historians, the traditions of the Church, and the matter-of-fact representations of the older naturalists, we are obliged to relinquish the favourite idea of the existence of the dragon, or at least to reduce it to the form of the mild, elegant, and insignificant animal which bears the name, and which is the only living representative of the fabulous dragons of the olden time. The name comes to us through the F. from the L. *draco, dracōnis*, and this from Gr. *drakon* (lit.

"the sharp-sighted"), from *edrăkon*, aorist of *derkomai*, to see, to look at.

Under the name of **basilisk** we have a genus of reptiles which have as much resemblance to the basilisk of old marvel relaters as the draco has to the fabulous dragon. The most ancient authors have mentioned it as a serpent, which had the power of striking its victim dead by a single glance. The approved method of catching it was to carry a mirror, by which the animal's death-striking glances would be reflected upon itself. Pliny assures us that it had a voice so terrible that it struck terror into all other animals, so that it chased them from the spot which it inhabited, retaining the sole and undisputed dominion of it. The name, indeed, imports the kingly authority. The word comes from the Gr. *basiliskos*, the diminutive of *basileus*, a king. It is a kind of crested lizard, and called a king from having on its head this mitre-shaped crest. According to the representations of the older naturalists it had eight feet, two large scales for wings, and its head "the likeness of a kingly crown had on." It is well to know something of such fables, however absurd they may seem, since, in ignorance of them, we lose the force of many fine passages in poetry and fiction. Thus, in "Richard III.," Shakespeare makes the Lady Anne retort to Richard, who is praising the beauty of her eyes, "Would they were basilisks to strike thee dead." The **cockatrice** seems to have been a kind of basilisk, and is still reputed among many as having a real existence, instead of an entirely fabulous being, with the wings of a fowl, the tail of a dragon, and the head of a cock, and believed to have been hatched by a serpent from a cock's egg. The name, however, has nothing to do with cock: the OF. *cocatrice* meant a crocodile, from the low L. *cocatrix*, a corruption of low L. *cocodrillus*, a crocodile.

The third order, **Ophidia** (from Gr. *ophis*, a serpent), embraces many kinds of serpents and vipers. The **boa constrictor**, thirty or forty feet in length, is capable of killing and eating deer and even oxen. The word boa is properly connected with *bos*, an ox, and *constrictor*, lit. that which draws together,—here that which crushes

its prey in its folds,—from *con*, and *stringo*,[1] *strixi*, *strictum*, *stringere*, to draw tight, to tighten. The word **viper** comes from *vipera*, a contraction of *vivipăra*, "those who bring forth their young alive," from L. *vivus*, alive, and *pario*,[2] *peperi*, *paritum* or *partum*, *parere*, to bring forth, to produce. The viper received its name because it was at one time believed to be the only serpent that produced its young alive, although from eggs. The word **adder** has come by mistake into use, instead of *natter*, which is still the Ger. word for that reptile. In the AS. it was *nædre*, and in course of time instead of saying "a natter" they came to say "an atter" or "an adder," the *n* which belonged to the noun having parted company with it and joined the preceding article, thus depriving the noun of its first letter. This in all probability is the explanation of the phrase "as mad as a hatter," which originally may have been "as mad as a natter."

Resembling these in many respects are the Arachnides (from Gr. *arachne*, a spider),—almost entirely creatures of prey. The **spider** is remarkable for spinning nets to catch its prey. The word signifies literally the **spinner**, for *spinder*, from spin. Compare Dan. *spinder*, O.Ger. *spinna*, and Ger. *spinne*. **Tarantula**, another of the same class, is a kind of poisonous spider found in the south of Italy—It. *tarantula*, from L. *Tarentum*, a town in S. Italy where this spider abounds. The word **caterpillar** has had grave doubts thrown upon its origin by Wedgwood

[1] From this verb *stringo* we have many words. To **strain**, a strait waistcoat, **straitened** circumstances. **Stress** is pressure specifically applied—we lay stress on a word, and a ship may be obliged through stress of weather to take refuge. We give **strict** injunctions, and we enforce the laws **strictly**. We pass **strictures** on people's conduct. We speak of a **stringent** rule, and we read of **astringent** medicine which contracts the organic textures of the body. To **constrain** is to confine action or movement, or to force it to take one direction. To **distrain** is to seize goods for rent or payment. To **restrain** is to hinder or keep from actions, and laws are a **restraint** on the vicious. To **restrict** implies moral restraint within certain limits. There are **restrictions** on trade, and there are **restrictive** laws concerning the sale of spirits, &c.

[2] From this verb we derive **parent**, whether father or mother, we speak of **parental** affection, and of a person of good **parentage**. Animals are either **viviparous**, or **oviparous**,—that is, producing their young by eggs, from *ovum*, an egg.

and others. It comes nearer the form of *cattepelasure*, the name given in Guernsey to wood-lice, weevils, and millepedes. As these animals are not hairy, Metivier well observes that it must be from their habit of rolling themselves up like a pill (in Guernsey *pilleure*, *pilure*, *pelure*) that the Guernsey name as well as the corresponding English name of caterpillar is derived. The etymology is put almost beyond doubt by the fact that in America the name of *pill-bug* is given to wood-lice, centipedes, and such animals as have the habit of rolling themselves up into a little ball. The corruption to F. *chatepeleuse* may be understood from the form *pilleuso*, preserved by Palsgrave, "Pylle for a large pilleuse, pilleure." Why the name of a cat should be given to a grub or caterpillar is not so obvious, but it is a fact that these were very generally known by the name of cat or dog—*e.g.*, Guernsey *catte*, the grub of the cockchafer; Lombard *gatta*, *gattola*; Swiss *teufelkatz* (devil's cat), caterpillar; Kentish *hop-dog*, a pale yellow grub that infests the hops; Milanese *can-caygon*, a silkworm; and F. *chenille*, from *canicula*, a little dog, a caterpillar.

# CHAPTER IX.

## MAN IN GENERAL OR IN RELATION TO MANKIND.

In considering the great divisions of the animal kingdom, and particularly the different orders of the class Mammalia, we found that the first order, that of Bimana (having two hands), embraced but one creature—viz., Man, the most highly endowed of all animated beings, and distinguished from all the others by a great superiority of intelligence and by the possession of a moral and spiritual nature. Though an animal, yet he is much more, and entitled to distinct and separate consideration. We shall in this chapter consider man in general or in relation to mankind, and in some subsequent chapters bring under your notice at greater length the significance of many of those words which are employed in connection with his bodily structure, his mental faculties, his moral powers, and his spiritual nature.

Our English word **man** signifies literally "the thinking animal," coming from the AS. *manu*, from the root *man*, to think, and therefore closely connected with the L. *mens* and the Gr. *menos*, the mind, and the Sans. *manas*, mind, as they all come from the root *man*, to think. The Latin word *homo* was equivalent to our word man in its general sense, including both sexes, but in its origin was intended to remind man that as regards his body he was only of the earth, earthy, for *homo*[1] (or *humo*) is derived

[1] From *homo* we have **homage**, **homicide**, **human**, belonging to man in general; **humane** is the same word, varied in the orthography of modern times to mean being possessed of those feelings of compassion which are supposed to be inherent in man. We speak of an **inhuman** monster, and of our common **humanity**; while "man's **inhumanity** to man makes countless thousands mourn." We speak of prisoners being **humanely** treated, and of all the **humanising** influences of civilised life.

from *humus*, and implies earth-born, formed from the earth. The Romans had also another word, *vir*,[1] which was limited to the male of the species; and from it we have many important derivatives, but all expressive of true manliness. There is another word for man, the Gr. word *anthropos*, man in general, which also furnishes us with a few compounds: combined with *phago*, to eat, we have the **anthropophagi**, or man-eaters; and with *morphe*, form or appearance, we have **anthropomorphism**, that is, the representation of Deity under a human form, or with human organs and affections, as when we speak metaphorically of God's hands or of God's eyes. We have **philanthropy** (from *philos*, love), the love of mankind or the readiness to do all men good. Such a benevolent person is called a **philanthropist**, and his actions are called **philanthropic** or **philanthropical**. The opposite of **philanthropy** is **misanthropy** (from Gr. *misein*,[2] to hate). A **misanthrope** or **misanthropist** is a hater of mankind.

The word **man**, as we have seen, is generic, and includes male and female: it is still the same word that is used in contradistinction to *woman*. Originally in our language they were spoken of as *man* and *wife*, but the generic terms are now man and woman,

[1] We have **virility**, meaning true manhood, and **virago**, a woman whose actions are rudely masculine. Whether the L. word *vis* (with its plural *vires*), strength or power, originated the word *vir*, or whether that word expressive of power was derived from the superior strength of the masculine gender, we can hardly determine. They are certainly intimately connected, and also with the L. word *virtus* (our virtue), which signifies manhood, and which certainly comes from *vir*. It denotes what is highest and best in everything to which it can be applied. The highest qualities among the Romans were courage and strength, and to these the word *virtus* more immediately referred. Modern times have brought other virtues to the front. **Virtue** is that power in every age, the exertion of which is useful to others. We speak of the virtue of a plant or of a medicine, meaning its useful power or efficacy. Virtue among the Italians signifies knowledge as well as virtue, and is applied by them as a general name to the sciences, as more noble than the arts. Inherent power may operate to the hurt as well as to the happiness of others. This kind of virtue the Latins expressed by the word *virus*, which they applied to the poisonous properties of any plant, and we speak of **virulent** and **virulence**.

[2] From the Gr. verb *misein*, to hate, we have also **misogynist** (Gr. *gunē*, a woman), a woman-hater; **misogamist** (Gr. *gamos*, married), a hater of marriage.

man and wife being restricted to a married couple. The word **woman**, from AS. *wimman*, wifmaun, is a compound of *wif*, wife, and man. She was the *wife-man* who remained at home to weave (wife being supposed to be derived from weaving), as distinguished from the *weapman*, or him who goes out to use the weapons of war. The sword and the distaff[1] were taken as types of the two sexes. *Wifman* and *weapman* are the words of the Saxon Bible in Matthew xix. 4: "In the beginning He made them male and female."

**Bachelor** and **spinster** are two suggestive names. The etymology of bachelor is very doubtful and very uncertain. Most explanations of the original meaning are conjectural, such as *bas chevalier*, because the title *knight bachelor* was applied to a knight of the lowest order, and so a bachelor came to be a junior, or an inferior member of any company in which he expected promotion. The title is also applied to any one who has taken the lowest degree at a university, who is a B.A. but not yet an M.A. Partly in consequence of this last, the etymology has been frequently given seriously and not in jest, as *baccalaureus*, as if composed of *bacca lauri*, laurel berry, as if he had already been crowned with the laurel. More likely than either of these is its derivation by Brachet (generally a very safe guide) from the late L. *baccalarius*, a farm-servant or cowherd, from *baccalia*, a herd of cows, and this from *bacca*, not a berry, but late L. for *vacca*, a cow. The word **spinster**, now applied to an unmarried woman, was originally the name given to those who span, and occasionally to those who knitted; and we find in Platt-Deutsch the name of **spindel** given to a knitting-needle, for the spindle was a very thin rod, and was taken as the type of anything long and slender, hence **spindle-shanks**. It has become the fashion of late to say, and on the authority of Prof. Sayce and M. Breal, that **sweetheart**, which

[1] The **distaff** (AS. *distæf*) was the staff on which the flax or tow was rolled in spinning. The instrument is obsolete, though the word is still well understood. The Hebrew (Prov. xxxi. 19) conveys the idea of roundness, and is again used, in 2 Sam. iii. 29, for a (round) staff, and three times by Jeremiah, iii. 12, 14, 15, for the circuit or region round about Jerusalem.

is spelt as if it meant *my sweet heart*, is really formed of the same suffix as niggard, sluggard, coward, and that it ought to be spelt *sweetard*, full of sweetness. Breal admits that sweetheart has what he calls more colour, but it has more than this, it has more truth on its side and more antiquity as well as more colour. The word is composed of the two words sweet and heart; and so we have it from the earliest times. That there is no room for doubt is evident from Chaucer, and from one poem alone, and one book of that poem—viz., 'Troilus and Cressida,' book iii. line 78, "O swete herte deere"; 127, "deere herte"; 1134, "myn owene swete herte"; 1161, "my swete herte deere"; 1771, "his owen herte swete." As if this were not enough, we find in Mincheu's Etymology, published in 1626, a sweet heart, for which he gives the Belgian (*i.e.*, Platt-Deutsch), soet-hertchen, and Teut. (*i.e.*, German), suss-hertzichen; while N. Bailey (philologos) knows of no other form of the word. **Bridegroom** and **bride** are very closely related, and on the brink of becoming more so. The OE. *bryd-guma*, *guma* signifying a man, was the original name for bridegroom, literally the bride-man. It was spelt for a time *brideguma*, but when it became *gome*, and then became obsolete, its place was taken in the sixteenth century by *grome*, from *groom*, a lad. On the occasion of the marriage, and up to the time of it, the **bride** was the pivot around whom everybody else revolved.

The **engagement** is the being bound by a *gage*, or *pledge*, as in the phrase an "engagement ring." The word comes from *gage*, a pledge, security for the fulfilment of a promise, from the F. *gage*, *gager*, to wager. To **engage** is to covenant, of which the gage was the security, and this explains a good many of the apparently different meanings of the word. **Gage** was also a challenge to combat, in which sense it was a pledge, such as a glove or gauntlet which the accuser or challenger threw on the ground, and the other took up as accepting the challenge. These pledges were held by the seconds or friends of the parties, and he who was overcome was bound to pay the mulct (L. *mulcto*, to fine), or penalty agreed on. The word **wage** had a similar meaning, in fact was the same word, OF. *wager*, through F. *gager*. To *wage* is the verb, as to wage

war, which is now used without adverting to the ancient pledge, gage, or wage, of the combatants. The wage was the reward for which they fought. The plural **wages** is the payment for stipulated services, according to the time during which the servant is engaged, or during his engagement. A **wager** is to be paid by the loser, when two persons bet or speculate on the chances of a future event happening or not happening. To lay a wage is to engage to pay or deposit such a bet. From this origin it is obvious why not only an ordinary contract or promise, such as that of marriage, but a battle, is termed an *engagement*. To engage a servant is to hire him. To engage an enemy is to fight him. When land is pledged to a creditor for payment of a debt, it is said to be **mortgaged**, because it becomes dead (F. *mort*, dead, from L. *mortuus*) to the debtor if it is not paid on a certain day.

The **banns** of marriage are frequently supposed to be the bands of marriage, as if the reference was to the union of the two in the bonds of matrimony. I have often had letters asking me to publish the bands of marriage on a particular Sunday. The mistake is an old one. In the old poem, "Song of Anarchus" ('Shepherds Oracles,' 1646), ascribed to Quarles, we find—

"We'll crush and fling the marriage ring into the Roman see;
We'll ask no bands, but e'en clap hands, and hey! then up go we!"

This perversion of meaning is increased by certain phrases such as the "bands of Hymen,"[1] "the marriage tie," and "tying the knot"; so Mrs Bolton in 'Pendennis,' chap. xlviii., "They 'ad their bands read quite private." The word is bans or banns, not bands, and signifying, as ban itself did, a proclamation—the AS. word being *gebaun*, a summons or proclamation.

The word **wedlock**, too, is regarded by many as referring to the bands of marriage, and people, not otherwise ignorant, seem to think that wedlock is the state of being engaged in the marriage

[1] **Hymen**, in ancient mythology, the son of Bacchus and Venus, was regarded as the god of marriage, who with his chaplet of roses and his yellow robe, with a torch in his right hand and a flame-coloured veil in his left, presided over the nuptial ceremonies, at what was called the Hymeneal altar.

tie or band, as specified by the word **lock**. But "lock" here is merely the AS. word *lac*, for gift; while "wed" is from the AS. *wedd*, a pledge, and the **wedding** is the fulfilment of all this.

The word **marriage** itself is the name given to this ordinance originally from the husband's point of view (taking a wife), from the L. *marītus*, a husband, from L. *mas*, *maris*, a male; while **nuptials** is the name applicable to the marriage, or the wedding ceremonies, from the wife's point of view, from the L. *nuptialis*, from the verb *nubo*, *nupsi*, *nuptum*, *nubĕre*, which signifies originally to cover or veil, and afterwards to marry, and used of a woman marrying, because at her marriage she puts on a veil. The Greek word for marriage, *gamos*, is found only in such words as **bigamy** (*bis*, twice), the crime of having two wives or two husbands at once, **polygamy**, many wives, and **monogamy**, a single marriage (from Gr. *monos*, one). To **espouse** is another name for to give in marriage, literally to give as spouse, or betroth, to make as spouse, for **spouse** comes to us through the OF. *espous*, F. *époux*, fem. *épouse*, from the L. *sponsus*, past part. of *spondeo*,[1] to promise, and to promise in marriage now signifies a husband or wife.

The word **husband** is often taken as meaning one inhabiting a house, from AS. *husbonda*, from *hus*, a house, and *bonde*, for *buandi*, to inhabit or occupy, but I prefer to regard it as carrying its meaning on its very face, and that the husband is so called as being really

[1] This verb, *spondeo*, *spondi*, *sponsum*, *spondere*, to pledge one's word, to promise, came from the Gr. word *spondai*, a solemn promise, and a **spouse** is a promiser of love, honour, and obedience to the man, who on his part espouses, that is, makes promises to, the bride—the term is applied both to man and wife; and so to **correspond** is to answer or agree with one another, **correspondents** are those who communicate by letters and messages, and **correspondence** is greatly facilitated by the post office. To **despond** is to take a very unhopeful view of things. *Despondēre* in Latin signified originally to promise one's daughter in marriage to any one, and as frequently the parting was looked forward to with foreboding, it came to signify to despond, to be cast down, to be filled with apprehension. To **respond** is to answer suitably, and the **responses** made in church are the answers of the laity. A **respondent** is one who answers in certain legal suits. A **responsible** office has some important duties attached to it, for the due discharge of which he is answerable to society. A **responsible** being is one who is possessed of reason, and we speak of his moral **responsibility** or **responsibleness** for what he does. Pope speaks of "the vocal lay **responsive** to the strings."

the band of the house, he who ought to keep the house and the family together; and although in too many cases the wife in this sense is the true husband, yet the name continually should suggest to the husband his special duty and privilege. A recent writer has pointed out a striking instance of word-making through misunderstanding—viz., in the case of "**helpmeet**," as applied to the wife. In the Bible of 1611 (our Authorised Version) the Hebrew words of Gen. ii. 18 are literally rendered "an help meet [*i.e.*, fit, suitable] for him." But readers mistook the two words "help" "meet" for a compound, and so **helpmeet** became current as a synonym for one's partner in life. Bradley, who mentions this, says that people have been known to suppose that it meant one who helps "to make ends meet," but commonly, when the word has been analysed at all, the second element has been supposed to be synonymous with mate, or perhaps an incorrect form of it. This notion suggested the formation of **helpmate**, which is a very good and correctly made compound, though it did originate in a blunder. I may mention (as even a more natural, though not a more ingenious, mistake than helping to make ends meet) the spelling "meat," which I have got on three different occasions in answer to the question, "What did God give as a reason for creating woman?" "It is not good that the man should be alone; I will make an help-meat for him"!

**Matrimony** is also a name for the married state, literally **motherhood**, from L. *mater*, a mother, and we speak of **matrimonial** happiness and **maternal** affection; while a **matron** is a motherly woman, or a lady superintendent of some public institution. To **matriculate** is to enrol one's name on the register of some society, as a university, which is an intellectual mother, or *alma mater*, and we are said to pass a **matriculation** examination. Many of the words coming from *pater* and *mater* resemble each other very closely, as in paternal and maternal, but we must not rashly infer from this that they differ merely in being applicable the one to the father and the other to the mother. If we do, we may find ourselves as far from the mark as the boy did who, being asked "What is patrimony?" answered correctly, "Something left

by a father"; and being further interrogated, "And what is matrimony?" promptly but erroneously answered, "Something left by a mother."

The word **widow**, in exactly the same sense in which it is now used, is of great antiquity, and the remoteness of its origin, and the vast distance which it has travelled through ages without alteration of any kind, except as to the pronunciation of **v** and **w**, which are continually interchanging, not only in various languages but in the same language, make it an unusually interesting word. How many thousand years this name for a bereaved woman has been used, by what variety of nations, and over what extent of the earth's surface, it would not be easy to determine. Our Anglo-Saxon forefathers used it a thousand years ago, and in North Germany they spelt it *widuwe* or *widewe*. The Mœso-Goths in the fourth century, for the same person, used the same word *widowo*. But nearly a thousand years before that time it was used by the Latin people, who wrote it *vidua*. And yet again, a thousand years more backward, on the slopes of the Himalayas a bereaved wife was called a widow, for in the Sanscrit of the Rig Veda we find the word *vidhavâ*. Pronounce the *v* as *w*, and, as Grant White says, we see how simply each stricken woman has taken this word from her stricken sister and passed it on from lip to lip, as they were bearing our fathers in the weary pilgrimage of war and suffering, through untold ages, from what are now the remotest bounds of civilisation. The Sanscrit *vidhavâ* is merely the word *dhavâ*, a man, and *vi*, without, so that the word at its original formation meant simply a woman left without a man, just as it does to-day, and it has remained all these ages materially unchanged both in sound and meaning. Widow is one of the very few words of which the feminine form is the original. It was an adjective in Latin, as doubtless it was first in Sanscrit, and it became a noun also, like many adjectives in most languages. By metaphor it came to mean deprived, deprived of anything. Until lately our Latin lexicons gave deprived, without anything, as its primary meaning, and deprived of wife or husband was given as its secondary and dependent meaning. It was, however, applied

first to women, then to men, and last to things in general, which is the natural manner of growth in language. **Widower** is a poor word, which should mean one who widows, not who is widowed. Its etymology seems uncertain, for it can hardly be a modern form of *widuwa*, which is given by some as the masculine of *widuwe*. The phrase a widow woman, which we sometimes hear, is an unnecessary superfluity of words, and it would be as absurd to speak of a female lady or a she cow as to say a widow woman.

The word **weeds**, as applied to mourning garments, and especially to a widow's weeds, has nothing in common with "weed," a plant, which is from the AS. *wēod*, an herb. But this word is the AS. *wæde*, a garment, or clothing, said to be from old Ger. *wât*, cloth, corrupted into Ger. *wand* (as in *lein-wand*), from a Teutonic root seen in Gothic—*vidau*, to bind. Many quotations from our early poets show that the word originally signified clothes, or a garment generally, and was not limited to the attire of a widow; and indeed it would seem as if "weed" was derived from the L. *vestis*, a garment. A very clever use of the word "weeds," in the ordinary acceptation of the term, I once heard made by an Irish lady who had gone down to the hotel garden with a friend, and on her return was found to have a bunch of flowers in her dress, which she had gathered in the garden. Her husband rebuked her, half in jest, half in earnest, saying, "You shouldn't have pulled these flowers, Mary." "Why not?" she said; "you wouldn't have me wear *weeds*, would you?"

Passing from **husband** and **wife** to **father** and **mother**, we find that **father** comes from the root *pa*, which means to guard, to protect, and also to support, so that the father is he who supports and protects. We find it as *fader* in ME., as *vater* in Ger., in L. *pater*, in Gr. *pater*, and in Sans. *pitar*, while in all these words we have also more or less preserved the suffix *ter*, which usually denotes the agent. The word **mother**, in ME. *moder*, in Ger. *mutter*, in L. *mater*, in Gr. *meter*, Sans. *metâ*, has the same suffix *ter*, and the root *ma*, which means "to shape," "to form," she who shapes, or forms, the family. The change in spelling from *fader* and *moder* in ME. to *father* and *mother*, although

remarkable, is probably due to the *th* in brother, where it has always been found, or to the *th* in the Icel. *father*. The name **infant** has been given to a babe, from the L. word *infans*, compounded of L. *in*, not, and *fans*, speaking, pres. part. of *fari*, to speak—lit. "not speaking, one who cannot speak." A **babe** is a child before it can speak, and hence to babble is to speak unintelligibly. In many churches, when a child is baptised, it is customary to have **sponsors**, who are termed godfathers and godmothers to the children, for whom they undertake to be responsible. These children are then godsons and goddaughters, and in the Romish Church a dispensation is necessary before a godfather and godmother to the same child can be married to each other. The Saxon word *sib* signified akin, related, as it still does in Scotland, and so a sponsor was **godsib**, one related to the child in the service of God; and when **godsib** was afterwards changed into **gossip**, the gossips, who were literally the joint sponsors for the child, had a good deal of conversation with those they met at these christening feasts. To gossip was to attend a christening feast, and now means only to indulge in the gossip and idle chatter and irrelevant talk which is so common on these occasions.

The word **youth**, originally, like man, included both sexes, but taken generally denotes the son: it was formerly spelt *youngth*, equivalent to *younghood*.

**Son** and **daughter** have next to be spoken of. **Son**, ME. *sone*, properly two syllables, from AS. *sunu*, Sans. *sunus*, all from the Aryan verb *su*, to beget or generate, so that son means the generated one. This word **son** helps to form many family names, such as Johnson, the son of John, and Richardson, the son of Richard, &c. In **daughter**, Ger. *tochter*, Gr. *thugater*, AS. *dohter*, Sans. *duhita*, we have the usual suffix *ter*, denoting the agent, and the Sanscrit root *dud*, for *dhugh*, which means "to milk." Very likely, it is said, the young girl was called by this name when in the plains of India our ancient fathers, in their pastoral life, used to send her to milk the cows. **Orphan** is the name given to either son or daughter deprived of parents. The original word resembles widow very much in this respect, that originally it signi-

fied bereft or deprived of parents or children, and afterwards to be deprived or destitute of anything. This was the meaning of the Latin word *orbus*, from which it comes, and which is derived from Gr. *orphos*, whence *orphanos*. The *step-*, prefixed to **son**, daughter, and child, in **step-son**, &c., is not from *stoeppan*, to go, to take a step, but from *steop*, which signifies destitute or bereaved, so that step-son or step-child is the same as orphan, which comes from the Greek for bereaved. The simplest and consequently the original forms (Icel. *stiupr*, old Ger. *stiuf*) do not denote step-father or step-mother, but step-child, orphan. **Step-father** and **step-mother** are therefore terms which could have arisen only after the *step-* had lost its proper sense. A **step-mother** is not a "bereaved mother," but one who takes the place of a mother to the bereaved children. **Brother** (Ger. *bruder*, OH.Ger. *bruodar*, Gr. *phratēr*, Sans. *bhratar*) is probably from the root *bhar*, which means to carry, to support, to guide. The brother, the support, the guide of the sister. **Sister** is a more difficult word etymologically. The AS. was *sonstar*, the ME. form was *suster*, the Ger. is *schwester*. The Icel. form is *syster*, and the Sw. the same. It is strange that the Scand. form *sister* should have supplanted the OE. form. Its etymology is uncertain: possibly it is connected with Sans. *svastar*, from the root *vas*, to live, to inhabit, so that in this view a sister is the woman who lives under the same roof, our companion. It is curious to note that all the current terms of family relationship outside the immediate circle of the household have been adopted from the French. **Uncle**, **aunt**, **nephew**, **niece**, and **cousin** very soon displaced even native equivalents. The word **uncle** comes through the F. *oncle*, from the L. *avunculus*, the brother of one's father or mother, a diminutive of the L. *avus*, a grandfather,—the word from which we derive L. *atăvus*, an ancestor, and our English **atavism**, the name given to the recurrence of any peculiarity or disease of an ancestor in a late generation. **Aunt** comes to us also through the F. (OF. *ante*, and modern F. *tante*), from the L. *amĭta*, a father's sister, or a paternal aunt, There is a slang meaning attached to the words uncle and aunt with reference to the origin of which there is room for greater

difference of opinion. The word "uncle" has for a long time been slang for the pawnbroker or the pawnshop. It has been supposed, and I think it is likely, that the slang use of the word originated in the fact that rich uncles have often been very generous, that many nephews have often been indebted to them in times of need, and that it was not uncommon to speak of some mythical rich relative, such as an uncle, from whom they had great expectations, and so gradually the word came to be applied to the pawnbroker, and to the help which they received from him. In Dickens's 'Martin Chuzzlewit' we find him making constant reference to an uncle, in respect of whom he would seem to have entertained great expectations, as he was in the habit of seeking to propitiate his favour by presents of plate, jewels, books, watches, and other valuable articles. So far back as 1607 we find Decker in his 'Northward Ho' saying, "Four score pounds draws deep, . . . I'll step to my uncle not far off, . . . and he shall bail me"; and in Hood's "Miss Kilmansegg," published in 1828, we read—

> "Brothers, wardens of city halls,
> And uncles rich as three golden balls,
> From taking pledges of nations."

It has been suggested that the word **uncle** in this sense is only a poor pun on the L. word *uncus*, a hook, as pawnbrokers employed a hook to lift articles pawned, before spouts were invented ('Notes and Queries,' 7 S., vii. 56). The spout is the shoot or lift from shop to store-room, hence "up the spout" means pawned. I scarcely think that uncle, even in this sense, has anything to do with *uncus*, otherwise it would be very difficult to explain how the French came to call the pawnshop *ma tante*, in humble imitation of our uncle.

If we turn for a moment from those who have descended from us, or been our contemporaries, to those who have preceded us, we find that they are called our **ancestors** or our **forbears**. Our ancestors are those from whom we have descended, our forefathers, those who have gone before us, derived from the OF. *ancestre*

(now *ancêtre*), from the L. *antecessor*, from *ante*, before, and *cedo*,[1] to go. The Scotch word for ancestors, "forbears," as Skeat has shown, has nothing to do with the verb "to bear" in etymology. The proper spelling is **fore-beers**, which gives the clue to it. It is precisely fore-be-ers, fore-existers, those who are (or exist) before. The spelling is due to the use of *ar* for *er* in lowland Scotch, which has *makar* for maker and the like, the plural being written *makaris*, later *makari*, instead of ME. *makeres* or mod. E. *makers*. Hence *be-ar* stands for *be-er*, and *be-aris* or *bears* is the equivalent of *be-ers*, formed with the suffix *ar* or *er* from the verb "to be." We actually use the suffix *ar* for clearness in the word **li-ar**, because the spelling *lier* looks dubious. The Scotch for liar was *leear* or *lear*. The simplest proof that the old pronunciation is in accord with the etymology is to observe the following lines in Montgomery's Poems, ed. Cranstoun (Scot. Text Soc.), p. 211, ll. 213, 214—

> "O whilk has begun they saw by thaer forbears,
> Some held them true and others held them lears."

The evidence afforded by this rhyme is so satisfactory that it frees the etymology from all doubt. Jamieson adds that the word appears in no other language. Nevertheless it is fairly paralleled by the Ger. *vorweser*, a predecessor.

**Genealogy**, now the history of the descent of a person or family, in its more ancient meaning was used to denote the task of tracing the origin not of privileged families or castes merely, but of races

[1] From *cedo, cessi, cessum, cedere*, to go or come, to yield, we have to **cede**, and the **cession** of territory. We have an **abscess** in some tissue of the body, and we **accede** to certain terms. **Access** is a means of approach, we **concede**, and make **concessions**. **Decease** is another word for death, and the **deceased** person's property passes into other hands. To **exceed** is to go beyond in measure or degree, and **excess** is beyond proper limits. We **intercede**, and make **intercession**. We **proceed** according to a form of **procedure**, and we march formally in **procession**. We **recede** or move back mechanically. We **secede** or withdraw formally, join the **seceders**, and form a **secession**. We **succeed** in consequence of the rights of **succession**, and we speak of military **successes**, or a **successful** experiment, or of an **unsuccessful** attempt.

and groups of races, then of the species itself. It comes from the Gr. word *genos*,[1] a race (from Gr. *gennao*, to produce, and *ginomai* or *gignomai*, I am born or produced).

**Pedigree**, a word of much the same meaning, is not, however, so easily traced to its source. From the last syllable having been occasionally *grue* and *greue*, Skeat gives the guess that there may be a reference to F. *grue*, a crane, and he quotes Cotgrave as his authority that *danser la grue* meant to hop or to stand on one leg only, in allusion to the crane's frequently resting on a single leg; and there is a proverbial phrase, *à pied de grue*, in suspense, on doubtful terms, or not well, or but half-settled, like a crane that stands but on one leg. Thus a *pedigree* would be so named in derision from its doubtfulness or from the crane's legs (single upright stalks) used in drawing out a pedigree. This seems a most unlikely origin, while the theory that the pedigree was so named in derision from its doubtfulness overlooks the fact that this name was given not by those who laughed at pedigrees, but who believed in them. Not much importance can be attached to the spelling *pedigrue*, for in the old Anglo-Latin Dictionary, where the word occurs, it is spelt in at least seven different ways. A good deal is to be said for Wedgwood's suggestion in 'Notes and Queries,' that as *pied* has the sense of "tree," *pied de gres* would thus signify a "tree of degrees." I can find no satisfactory proof that *pied* ever signifies a tree. But why not *pied*, a foot, and F. *degré*, a step—*i.e.*, a foot-step, the word *degré* coming from the low L. *degradum* for *gradum*, while *degradum* became first *degret* and then *degré*? Or, if this be not perfectly satisfactory, why not derive it from the French adverbial phrase *par degré*, by degrees or by steps?

[1] From the same root we have, of course, the word **genesis**, signifying the first origination or production, and the first book of Moses is so called because it begins with an account of the formation of all things. **Oxygen**, **hydrogen**, and **nitrogen** are simple or elementary gases, so named from their forming part of acid (oxys), water (hydor), and nitre (saltpetre), respectively.

## CHAPTER X.

### HIS BODILY STRUCTURE.

(1) His Osseous System; (2) his Muscular System; (3) his Nervous System; (4) his Sanguineous System; (5) his Digestive System; (6) his Secretory and Excretory Systems.

**Anatomy**, through F. *anatomie*, and L. *anatomia*, from Gr. *anatŏmē*, dissection (*ana*, up, and *temno*, I cut, lit. a cutting up), is the art of separating the different parts of an animal or a plant, and also the science which deals with the structure and organisation of living things.

(1) **His Osseous System**, called the **skeleton**. Osseous from L. *os*, *ossis*, a bone, and skeleton from Gr. *skello*, to dry up, to be parched or lean. The word is applied to a human body preserved by the Egyptian art of embalming, in which wax, spices, &c., were employed (from Persian *mum*, wax). The word skeleton meant in Gr. a dried-up body, a **mummy**; and by a skeleton we now mean the bony framework upon which the animal body is constructed. The principal part of this is the **spine**, OF. *espine* (F. *épine*), from L. *spina*, a thorn, applied to the backbone because of its sharp pointed projections. On the top of the spine is the **skull** (from Icel. and Dan. *skal*, a shell), the idea being that of a thin plate or case, with which a body is covered, or in which anything is contained. The word is connected with **shell** and **scale**, a thin plate. The **collar**-bones run from the neck to the shoulder. The word **collar** comes from the L. *collum*, the neck, and the collar-bone is also frequently called the **clavicle**, from its resemblance to a Roman key, the Latin for which is *clavis*. The **elbow** is so called, being the joint where the arm "bows" or "bends." The

AS. is *elboga*, from *eln* = L. *ulna*, the arm, and *boge*, a bow or bend, from *bugan*, to bend. The **funny-bone**, or, as the Americans more frequently term it, the crazy-bone, is the term popularly applied to what anatomists call the inner condyle of the L. *humerus* (a shoulder), a blow on which jars the ulnar nerve and produces a *funny* tingling sensation. A good dissecting-room joke for first-year's students is, Why is the funny-bone so called? "Because it borders on the *humerus*." This jest is seriously taken by a recent etymologist who explains the word funny-bone as a pun on the word "humerus." In the 'Ingoldsby Legends' we find,—

> "They have pulled you down flat on your back,
> And they smack and they thwack,
> Till your funnybones crack,
> As if you were stretched on the rack."

The **ankle-bone** is supposed to be so called as being at the joint between the foot and the leg, and so forming an angle or bend.

(2) **His Muscular System.** The word *muscle* is through F. from L. *musculus*, the diminutive of *mus*, a little mouse, so called from its appearance under the skin. They are the moving organs of the animal frame. The muscles are bundles of soft red fibres of a cylindrical form, and running in a **parallel** direction. *Parallel*, F. from L. *parallelus*, from Gr. *para*, beside, and *allelon*, of one another (from *allos*, another), signifying literally "beside one another."

(3) **His Nervous System**, including the brain itself (AS. *brægen*), the spinal marrow, and the nerves, as they are apparently united in one order or function. A **nerve** originally signified a tendon or sinew, through F. from L. *nervus*, and Gr. *neuron*, a sinew. The word **nervous** signifies having nerve, and is ambiguous, meaning sometimes strong and vigorous, and at another time, having the nerves easily excited or weak. Where this is the meaning, I agree with those who think that the word should be written "nervish," as in Scotch. Perception of the external world is communicated to the brain by the senses, which are five in number: (1) *Sight, which is effected by the eye.* The **pupil** or the

apple of the eye is so called from the baby-like figure seen on it (F. *pupille*, from L. *pupillus*, *pupilla*, diminutive of *pupus*, a boy, and *pupa*, a girl). *Retĭna* is the innermost coating of the eye, consisting of a fine network of optic nerves (*optic*, from the Greek word for eye, *ops*). The word **eye**, the organ of sight, must be traced back to the AS. *eage*, Gothic *augo*, Ger. *auge*, and L. *oculus*,[1] for all come from the root *ak*, which means properly to pierce, to be sharp, and (in meaning closely allied) to be quick. This AS. *dægeseage*, a day's eye, dwindles down to *y* in **daisy** (eye of day), and to *ow* in **window**, supposing that window is the old Norse *vendauga*, the Swedish *vindoya*, the ME. *windoye*. In Gothic it is called *augadauro*, in AS. *eagduru*, *i.e.*, eye-door. Closely connected with this is **brow**, the forehead, and also the eyebrow, also the edge of a hill or cliff, which comes from the AS. *bru*, Scot. *brae*. The word **vision**, the act or sense of seeing, is from L. *visio*, *visionis*, from *video*,[2] *vidi*, *visum*, *vidēre*, to see—from the root *vid*, as in Gr. *eido* and Sans. *vid*, to see. It is by the eye, too, that we are able to distinguish the different colours. Though the word **colour** itself is Latin (*color*), yet all the common colours have Anglo-Saxon names, such as *white*, *black*, *green*, *yellow*, *blue*, *red*, *brown*. The word **scarlet** was, I think, originally given not to a particular colour, but to a particular kind of cloth which happened to be of the colour now known as scarlet, and this cloth in Persian was

[1] *Oculus*, the eye, supplies us with **ocular**, **monocle**, a **binocular**, an opera-glass with sights for both the eyes, as well as an eye-doctor, called an **oculist**.

[2] From this verb we have innumerable derivatives: we have **viz.** for **videlicet** (*videre licet*, one may see), namely, or in old Eng. to wit. To **view** is to look at, the **visage** is the face. Many things **visible** through the microscope are **invisible** to the naked eye. Many men are **visionaries**, led away by imaginary projects. We speak of the **visit** of a friend, and we have often **visitors**. A **vista** means a view, and we speak of the **visual** organs. **Vivid** is what is lively, or true to the life. We **advise** others more readily than we take **advice** ourselves. We speak **advisedly** or **unadvisedly**. **Envy**, through F. *envie*, from L. *invidis*, is directly caused by seeing another's success. **Invidious** tasks are such as cause envy to others. **Evident** and **evidence**, **provide**, **providence**, and **provision**, all come from this word. To **improvise** a speech is to make it on the spur of the moment; to **review** is to look over again or make a critical examination; to **revise** and to **supervise** are both necessary, while **survey**, **surveyor**, and **surveillance** may well conclude the list.

called *sakirlet*, which presumably came from the Arabian Sikelia, or Sicily, for in Sicily, during the times of the Arab domination there, the cotton and silk and coloured manufactures were in the highest perfection. The name came into our language through the French, who called it *escarlate*, from the low L. *scarlatum*. A closely allied colour, **vermilion**, has been so called from *vermiculus*, a little worm (diminutive of *vermis*),[1] doubtless cognate with our English *worm*, which it also signifies. In the same connection we find the origin of the words **carmine** and **crimson**, common to all the European languages. They come from the word *kermes*, the Arabic and Persian name for the scarlet grain-insect, and the word occurs in a still older form *krmi* in Sanscrit. So **cochineal**, which is the name both of an American insect and of a dye, gets its name, through the Spanish, from *coccus*, the Latin name of the Spanish insect. Again, to tell you that our noun and adjective **purple** is the anglicised form of the L. *purpureus*, a word of similar signification, is to tell you nothing; but when we go further and tell you that *purpura* was the name of the shell-fish which in time gave its name to the famous Tyrian dye which we obtain from it, we have added something to your stock of knowledge. **Azure** also came to us through the French. It is a sort of mutilation of the Oriental original, or rather a corruption of the low L. *lazurruin*, *lazur*, which is the Persian *lazur* or *lajuard*, the stone which we at this day call *lapis lazuli*, a precious stone of a light-blue colour, of which the best varieties are found in Persia and China. **Ultramarine**, called in medieval Latin *ultra marinum azurur*, is literally "the azure colour from beyond the seas,"—viz., from Assa, whence comes the lapis lazuli from which that colour is made.

(2) *Hearing, or the perception of sound*, is in like manner effected by a nerve spread out like a membrane, called the *tympanum*, which stretches like the cover of a drum across the hole of the ear. To **hear** is to perceive by the ear sounds of all kinds, from L.

[1] From *vermis*, a worm, we have the word **vermicelli**, which is wheaten flour made into worm-like threads or tubes; while **vermin**, from the same root, is applied to any kind of small destructive or disgusting animal; for example, rabbits are often spoken of as **vermin**.

*sono*,[1] *sonui*, *sonitum*, *sonāre*, to sound. The science of sound is called **acoustics**, from the Greek verb *akouo*, to hear, and the acoustic properties of a church are good or bad, according as a speaker is well or ill heard in it. Some voices are more distinctly heard than others. The word **voice** literally signifies a sound from the mouth, from *vox*, *vocis*, a voice, akin to L. *voco*,[2] to call. Some sounds are much more **audible** than others. This word comes from the L. word *audire*,[3] to hear. From the Latin word *auris*, the ear, itself connected with *audire*, to hear, we have the word **aurist**, a person who makes the ear and its diseases his special study. The **auricle** of the ear (from L. *auricula*, a little ear) is the external part of the ear, the ear flap. **Auricular** means whispered in the ear, secret. Auricular confession is made in secret to a priest called a confessor.

Before leaving the subject of hearing it may be well to remember that we speak of the **reverberation of sound**, lit. "the beating back of sound,"—from L. *verber*, *verbĕris*, a scourge, lash, or stroke; and sound is reverberated, *e.g.*, in the case of the **echo** (L. and Gr. *echo*, a sound, perhaps from Gr. *ao*, to blow), for an echo is just the repetition of a sound from some object, and the phrase "to applaud to the echo" is just to applaud so loudly as to produce an echo. According to the Romans, Echo was a nymph in love with

[1] *Sono, sonui, sonitum, sonāre.* This verb gives us the L. *sonus*, sound, and also **sonata**, properly a tune for an instrument, **sonnet**, a short poem, a **sonneteer**, a composer of such. A **consonant** is a letter always sounded with a vowel, and **dissonant** means harsh-sounding, jarring. Milton speaks of "barbarous **dissonance**." To **resound** is to sound again, to sound loudly.

[2] From *voco* we have **vocal**, **vocalist**, **vocabulary**, **vocation** (a man's calling), the **vocative**, to vociferate. To **vouch** meant at one time to call to witness, to **vouchsafe** is to condescend or to deign to grant; the **vowels**, an **advocate**, **avocations**, **avouch**, **avow**, **convoke**, **convocation**, **equivocate**, **evoke**, **invoke**, **provoke**, **revoke**, **irrevocable**.

[3] The verb *audĭo*, *īvi*, *ītum*, *īre*, to hear, supplies many words to our language. The proper meaning of **audience** is a hearing, as in Acts xxii. 22, and Shakespeare's "Julius Cæsar," III. ii. Although the word is still used in this sense when a king is said to grant an **audience** to a subject, yet it is now more commonly used to designate the people who are **hearers** of what is spoken. We have also the word **auditor**, as the name of a person who **audits**, that is, literally, hears the final accounts of a money transaction. **Obedience** also comes from the same root. It means a diligent and attentive hearing—the prefix *ob* being used augmentatively. **Obeisance**, too, is an act of deference and reverence.

Narcissus, but her love not being returned she pined away till only her voice remained. We use the word also to imply similarity of sentiment—"that is an echo of my views." The word **deafness** originally meant "dull of hearing," but gradually it came to mean "not able to hear at all." The Latin word for deaf, however, is *surdus*, hence the word **absurd**, from L. *ab*, from, and *surdus*, deaf, lit. "from a deaf man," so that absurd means such an answer as might come from a surdus or deaf man who, knowing nothing of the question, would of course be apt to answer absurdly,—and so "absurd" came to be almost equivalent to "ridiculous."

(3) *The Sense of Touch.*—The verb to **touch** comes through the F. *toucher* (It. *toccare*) and Ger. *zucken*, to move, from L. *ducere*,[1] to lead or draw, because touch implies a drawing nearer so as to be in slight contact with, or to touch.

The word **tact**, which comes from the L. *tango*, *tactum*,[2] to touch, signifies literally, touch, feeling, so that instead of rushing full tilt

[1] *Duco*, *duxi*, *ductum*, *ducĕre*, is one of the most fertile of verbs. From it we have a **duke** (from *dux*), which originally meant a leader, a **dukedom** is the territory of the reigning duke, and a **ducat** issued by such, named after the ruler, similarly to our sovereign. The **Doge** of Venice was the Duke of Venice. We have **duct**, a tube or canal through which a fluid is conveyed, especially in plants and animals. Gold is a **ductile** metal, being easily drawn out in wires and thread. There is **abduct**, to carry away wrongfully. To **adduce** is to bring forward—such as arguments or illustrations. An **aqueduct** (from *aqua*, water) is an artificial structure for leading water from one place to another. We have **conduce**, and **deduce**, and **educe**, and **induce**, and **introduce**, **produce**, **reduce**, **reproduce**, **seduce**, **superinduce**, and **traduce**,—besides **conduits** (surface drains for water), **deduction**, **induction**, **educate**. We have also **conduct**, both as a verb and a noun. As a verb it signifies to lead with, and the channel or agent in so doing is called a **conductor**, whether of a car or a choir. As a noun a man's conduct signifies the manner in which he **conducts** himself—that is, how he leads his life with himself. A man's conduct refers more to the general tenor of his life. We speak rather of his behaviour in particular cases. To **reduce**, to bring back, but in this, its primary meaning, it has become obsolete. "Abate the edge of traitors, gracious Lord, that would reduce these bloody days again" (Shakespeare). The word is now used in the sense of diminishing, that is, to bring back to its former state, to its component parts: "Under thee, as Head Supreme, thrones, princedoms, powers, dominions I reduce" (Milton).

[2] The full verb is *tango*, *tĕtĭgi*, *tactum*, *tangĕre*. We **attain** some proposed end, as an object worth reaching. We have also, I think, the word **tainted**, with reference to meat that has just been touched with decay (generally derived from *tingo*,

against a man's prejudices, you have a nice perception, or delicate discernment, which enables you to say or do what is best suited to the circumstances.

(4) *The Sense of Taste.*—**Taste** is from the same root as tact (*tango*, to touch), but it is to perceive by the touch of the tongue, or of the palate (OF. *taster*, F. *tâter*). The word **palate** comes from the L. *palatus* or *palatum*, meaning the palate, but that seems to be derived from the **Palatine**, one of the seven hills in Rome, on which many fine edifices were erected, especially Augustus's famous dwelling there, which was called on that account the Palace; and royal residences afterwards, wherever situated, were called palaces, and so the word *palatum* came to be applied to the arch or vault of heaven, and also to the palate, as being so important as the dome of speech and as the roof of the mouth touched by the food. We sometimes employ it in the same sense as taste: "Men of nice **palates** could not **relish** Aristotle as dressed up by the Schoolmen." How utterly sensuous, you may say. Shakespeare, however, follows in the same direction—"Devotion, patience, courage, fortitude, I have no relish of them." Now of the force of relish we all have a keen enough appreciation, but our unexpressed passive understanding of it is brought out in bold relief when we think of the etymology of it—viz., OF. *relecher* (given in Cotgrave), to lick or taste again, that which is so pleasant to the palate as to tempt one to lick his lips. So, too, we express one of the strongest mental repugnances by **disgust** (from L. *dis*, and *gusto*,[1] *avi*, *atum*, *āre*, to taste), that is, distaste or dislike; while anything that is unsystematic and chaotic in intellect finds expression in the word **crude**, which is simply the state of being raw or uncooked, from L. *crudus*, raw. **Caustic**, from Gr. *kaio*, *kauso*, to burn;

to wet or moisten). We have **tangent** in geometry, a line which just meets or touches a curve or a circle in one point but does not cut it. What is **tangible** is capable of being touched or grasped. Two bodies are said to come in **contact** when they meet without any intervening space. **Contagion**, the communication of disease by contact. **Contiguous** has the whole of one side or part of it touching that to which it is in **contiguity**. A thing is **contingent** when it may not happen, and **intact** is untouched.

[1] The word **gusto** means a sense of the pleasure of taste, and there is no phrase more frequently on our lips than *de gustibus non est disputandum*,—"there is no accounting for tastes."

**mordant**, lit. biting into (from L. *mordeo*, *morsi*, to bite), and **piquant** (from F. *piquer*, to prick), have also alike reference to the sense of taste, and sufficiently explain themselves in their biting, burning, and stinging allusion. **Saucy** is just L. *salsus*, salted. Saucy talk is therefore too highly salted, in general too **spicy**; and **racy** always reminds us of the root (L. *radix*[1]) from which it springs: thus Cowley's—

> "Fraught with brisk racy verses, in which we
> The soil from whence they came taste, smell, and see."

The phrase is also very appropriate, "racy of the soil." **Savoury** and **insipid** are both from one root, L. *sapio*, to taste, to savour. The one signifies tasty, and the other tasteless; while the highest intellectual endowments can result in nothing more exalted than in a man of **sapience**, which is also just a man of taste. So, too, our Parisian friends have sublimated their conceptions of all that is highest in modes or morals into their "bon goût." In this the Romans set the example, for their word *sapientia*, which signifies wisdom of the highest kind and good sense, comes from this word *sapio*, to taste, and so the word **savour** from *sapor*.

(5) *The Sense of Smell.*—The organ of smell is the **nose**, the most prominent feature of the face, of which the origin, whether to be found in Ger. *nase* or in L. *nasus*, is uncertain, but it seems that it meant simply a stretching forth, or prominence. In Beowulf (V. 371) we read "sae nassas" for "promontories." But the root of **nostril** is more intelligible, although somewhat obscured by the way in which it is now spelt. By Spenser and his contemporaries it was always spelt nose-thrill. Now, to "thrill" meant to "drill" or "pierce," so that the word plainly signifies

[1] From *radix*, *radicis*, a root, we have the plant called a **radish**, which is nearly *all* root; **radicle**, a little root; **radical**, belonging to the root, as when we speak of a radical change; and **radicalism**, which professes to go to the root of the principles of government. There was a word radicate, to root, in the sense of to plant deeply, which now exists only as part of the verb **eradicate** (from *e*, out of, and *radix*, the root), to pull up by the roots. It is figuratively applied to errors, &c., but never to people or races, like **extirpate** (from L. *stirps*, a stem or root, either of a tree or of a family), which is indiscriminately used of either.

the orifice or opening with which the nose is thrilled, drilled, bored, or pierced. That the word **smell** is allied to the low Ger. *smellen*, to smoke, as the Ger. *reichen* comes from *rauch*, smoke, is rather confirmed by the word **perfume**, which comes through the F. *parfum*, from the L. *per*, through, and *fumus*, smoke. The word **aroma** is just the Gr. word for any spice or sweet-smelling herb, for the aroma of plants is what constitutes their **fragrance** (from L. *fragro*, to smell). **Olfactory**, the adjective, is often applied to these nerves, and signifies pertaining to, or used in, smelling, from L. *olfacio*, to smell, from L. *oleo*, to smell (from the root *od*, to feel, which has also given us L. *odor*, smell), and *facio*, to do or make.

(4) **His Sanguineous System** is so called from the fact that the whole body is pervaded by a red fluid termed the blood, called in L. *sanguis*, *sanguinis*, the blood. The Greek word for blood—viz., *haima*, *haimatos*—forms many medical compounds, and a bloodless condition is said to be **anæmic** (from *a*, without, and *haima*, blood). This circulates by means of vessels or tubes called *veins* and *arteries*. The word **veins**, F. *veine*, comes from L. *vena*, probably from *veho*, to carry; while the word arteries is a little more complicated. There is no doubt that the word **artery** is from the Gr. word *arteria*, an artery, but it is said to have meant originally the windpipe, being derived from two Greek words, *aer*, the air, and *tereo*, to keep or preserve, and so was an appropriate word for the *windpipe*, but not for the vessels which convey the blood from the heart to all parts of the body. Our ancestors gave to these the name of *arteries*, because, finding them always empty after death, they supposed them to be air-vessels. The error died out only very slowly, even after Harvey's discovery of the circulation of the blood, but the old names remained on. The organs necessary for propelling this flow through the body, and the organs required for communicating to it the food and air necessary for sustaining its vital character, are placed in the cavity of the ribs in the upper part of the chest, and these all together receive the name of the Sanguineous System. The chest (L. *cista*, Gr. *kiste*, literally a box), as this cavity is termed, is divided

from the lower region of the body by a horizontal muscle called the **diaphragm**, which rises and swells according as we are drawing or expelling our breath, in Gr. *diaphragma*, a partition wall, from *dia*, through, and *phrassein*, to fence or enclose. The old name for it, viz., the **midriff**, from the AS. *midhrif* (*mid*, the middle, and *hrif*, the belly), is as good a name for this muscular partition. The heart itself has two divisions called auricles and ventricles: the **auricles**, the two ear-like cavities of the heart (from L. *auricula*, diminutive of *auris*, the ear); the **ventricles**, from L. *ventricula*, little belly-like cavities (from L. *venter*, the belly). The **lungs** are the organs of respiration and breathing. They are called from their light or spongy texture in AS. *lungan*, from a root seen in Sanscrit meaning light, not heavy, while in Scotland and also in England they are occasionally called "lights."

(5) **His Digestive System.**—Beneath the diaphragm are situated the *alimentary organs*. **Alimentary**, from L. *alimentum*, nourishment, from *alo*, to nourish; and the word **organs**, by which any natural operation is carried on, comes through the F. *organe*, and the L. *organum*, from the Gr. *organon*, akin to *ergon*, work. These organs consist chiefly of the **stomach** and the intestines, from the L. *stomachus* and Gr. *stomachos*, originally the throat, gullet, then the orifice of the stomach, and lastly the stomach itself, from Gr. *stoma*, a mouth. The **intestines** are so called from the L. *intestina*, from *intus*, within, in the inside. When food has descended through the **gullet** (from F. *goulet*, the gullet, diminutive of OF. *goule*, F. *gueule*, from L. *gula*, the throat) into the stomach, the process of digestion begins. From the root *gul*, to swallow, we have, by a not infrequent transposition of the letters, L. *glutio*, swallowing, and our word **deglutition**, the act of swallowing. **Digestion** is the L. *digestio*, from the L. verb *digĕro*, *digestus*, to carry asunder, or dissolve, from the L. *de* (*dis*), asunder, L. *gero*,[1] to

[1] This verb *gero*, *gessi*, *gestum*, *gerere*, to carry, or to carry on, has several derivatives. A **gerund** is a part of a Latin verb expressing something to be done or to be carried on. A **gesture** is a significant movement of the body. These are sometimes so vehement as to be called **gesticulations**. A **jest** was originally a merry tale (from *gesta*, a thing done), then a joke. **Belligerent** (L. *bellum*, war) means waging

bear or carry. The great agent in this is the **gastric juice** (from Gr. *gaster*, the belly, and L. *jūs*, *juris*, broth or soup). *Jus* is a better origin of **juice** than the L. *sucus*, with which the word is connected.

(6) **His Secreting and Excretory Systems.**—The word **secretory** is derived from L. *se*, aside, and the word **excretory** from the prefix *ex*, out of, while common to them both is *cretus*, sifted or divided (from *cerno*, *crevi*, *cretum*, *cernere*, to distinguish); hence *secretory* is applied to organs which separate, or set aside, certain fluids of the body for particular purposes, and *excretory* to those which throw certain fluids out of the system altogether. The principal secretory organs are the *liver*, the *pancreas*, the *salivary* and *lachrymal* glands. The word **liver** (from AS. *lifer*) contributes no other word to the language, but the word **hepatic**, signifying pertaining to or connected with the liver, is derived through the L. *hepatĭcus*, from the Gr. word *hepar*, *hepătos*, the liver. The **pancreas**, commonly called the *sweetbread*, signifies literally, "all flesh," from the Gr. *pas*, *pan*, all, and *kreas*, flesh. It secretes a saliva-like fluid called the pancreatic juice, which assists digestion. The **salivary** glands in the mouth secrete the fluid (L. *saliva*, Gr. *sialon*) which mixes with the food and aids digestion. A **gland** is a flesh organ which secretes some substance from the blood (F. *glande*, from L. *glans*, *glandis*, an acorn, from its likeness to the shape of the acorn). From this we derive the word **glanders**, a disease in horses of the glands of the lower jaw and of the mucous membrane. The **lachrymatory** or tear glands are so called from L. *lachryma* (properly *lacrima*), a tear, akin to Gr. *dakru*, a tear, hence also lachrymatory and **lachrymose**.

The principal excretory organs are the **kidneys** (Gr. *nephros*, a kidney, whence **nephritis**, inflammation of the kidneys), the **skin**, and the **bowels**. The kidneys (AS. *cuid*) and the skin remove what appears to be a refuse of the blood, while the office performed by the skin is to pour off what is termed the insensible **perspira-**

**war or pertaining to a state of war. We have not only digestion, but congestion and indigestion. A register, originally *res gestæ*, is a book where regular records are kept, kept by a registrar, and their insertion is called registration. To suggest is to put before the mind for consideration.**

tion or sweat, the latter being the AS. name (*suat*), and the former from L. *perspiro*, to breathe (*per*, through, and *spiro*, to breathe). The word bowels is derived from OF. *boel*, Port. *budel*, It. *budello*, a gut, low L. *botellus*, an intestine, and so it occasionally is used in the sense of interior, as when we speak of the bowels of the earth. We still speak of bowels of mercy and bowels of compassion, although the days are long gone by when the bowels were regarded as the seat of pity. The usage was transferred to our language from the translations of the Bible, in which it was common. Thus in the letter of Henry V. to the French King, given by Hall (Henry V., fol. 116), "We exhort you in the bowells of our Saviour Jesus Christ, whose evangelical doctrine willeth that you ought to render to all men that which you ought to do." "There is no lady of more softer bowels" (Shakespeare, "Troilus and Cressida," II. ii. 11). "Thou thing of no bowels, thou" (ibid., II. i. 54). In the Scotch Paraphrases, No. xl., the most unfortunate example occurs in the description of the return of the prodigal, verse 4 :—

"He said, and hasten'd to his home,
to seek his father's love :
The father sees him from afar,
and all his bowels move."

In the Authorised Version of the Bible we have—Phil. i. 8, "How greatly I long after you all in the bowels of Jesus Christ"; ii. 1, "bowels and mercies"; Col. iii. 12, "bowels of mercies": rendered in the Revised Version "tender mercies," "tender mercies and compassions," and "a heart of compassion."

## CHAPTER XI.

### BODILY HEALTH, SICKNESS, DISEASE, AND DEATH.

MAN'S bodily health can be maintained only by the body being preserved in such a condition as to allow the whole of the organs to exercise their functions in the way intended by nature. We have been provided with organs calculated to perform labour; but if that labour were too continuous and protracted, the body would soon get worn out. Hence the necessity of rest, especially in the form of **sleep**, a word which comes in all probability from the O.Ger. *slaf*, signifying relaxed; Icel. *slapa*, to hang loose, through AS. *sloepan* and Ger. *schlafen*, to take rest by relaxation, for in sleep one's bodily organs are all relaxed. **Slumber** denotes a lighter form of sleep, AS. *slumerian*, to slumber, cognate with Ger. *schlummern;* but where the *b* comes from is unknown. **Somnambulism** is the act or practice of walking in sleep, from L. *somnus*, sleep, and *ambulo*,[1] *avi*, *atum*, *are*, to walk. From *somnus* we have **somniferous**, **somnolence**, and **insomnia**, want of sleep, or sleeplessness. **Nightmare** is a dreadful dream occurring in sleep during the night, accompanied with intense pressure on the chest. The Germans give to it the name of *Alp*, as it feels like the weight of a great mountain; while our form of the word has been sup-

[1] From *ambulo* we derive the verb **to amble**, either to move with a peculiarly easy pace, as a horse lifting two legs on one side, or to move affectedly, as Cowper says—

"Frequent in park with lady at his side,
Ambling and prattling scandal as he goes."

**An ambulance** is the moving hospital of an army; the ambulance waggon removes the sick or the injured to the hospital. The **preamble** of a document is the introductory statement. To **perambulate** is to walk over (for investigation, inspection, &c.), but a **perambulator** means chiefly a child's carriage pushed by a nurse.

posed to be like the weight of a *mare* pressing on the chest. But the AS. form was *mara*, which signifies a crusher, from a root *mar*, which signifies to pound, crush, or bruise, the feeling of some monster crushing us. The now common word **hygiene** comes from Gr. *Hygeia*, the goddess of health (from Gr. *hygieia*, health), whose symbol was a serpent drinking from a cup which she held. Hygiene is now applied to the science of health in its widest aspect, embracing laws of personal health, rules for diet, for hours of recreation and work, &c. The word **health** signifies properly wholeness or soundness, and health, or *wholth*, means being whole every whit. On the contrary, **disease** is the want of ease or comfort (from *dis*, privative, and *ease*, freedom from pain). A **remedy**, L. *remedium* (*re*, back, again, and *medeor*, to restore, cure), is the particular treatment that cures disease. Even although a disease cannot be cured, it may be palliated. There are many **palliatives** adapted to the different diseases; and they are so called because they soften or lessen the pain of the disease without removing it. The word comes from L. *palliatus*, clothed (from *pallium*, a cloak or mantle), and now signifies, in the figurative sense, to extenuate or lessen by favourable representations, to cover with excuses as with a cloak or mantle. **Pain** itself signifies bodily suffering, and has received the name from the L. *pœna*, penalty or punishment, through the F. *peine*, cognate with the Gr. *poinē*, penalty or fine; and pain is generally the penalty of wrongdoing. The L. *pœna* meant first a fine of money, compensation for an offence, but was generalised so as to comprehend all sorts of punishments; and our *pain*, its descendant, has come to comprehend all acute bodily or mental suffering, whether inflicted by way of punishment or not. Frequently pain is a means by which we are guarded against disease, by warning us in time of its approach. Different diseases are recognised by different **symptoms**, and a symptom is that which attends and indicates the existence of something else, not as a cause but a constant effect, from the Gr. *symptoma* (*syn*, with, and *ptoma*, a fall, from *pipto*, to fall), something that happens in concurrence with something else. In medicine the word has come to signify a token,

mark, or sign which indicates disease, especially the kind of disease.

**Exercise** is no less necessary than sleep for the preservation of our bodily health. The word *exercise* is so called from L. *exerceo*, to train by use (*ex*, out, and *arceo*, to drive). It may therefore have received its name from its enabling us to get quit of waste products. Where a man's daily work is of such a kind as not to provide a sufficient amount of bodily exercise, he must devise means himself for securing it. This purpose may be served in some measure by **athletic exercises**, called athletic from Gr. *athlētes*, a contender for victory in feats of strength, such as running, wrestling, &c., from *athlos*, a contest; or **gymnastics**, being only another name for the same thing, and also from the Greek, viz., *gymnāzo*, to exercise, from *gymnos*, naked, because these exercises were carried on with the body for the most part naked. On that account the place where these took place was called a **gymnasium**, although the word is often used now as the name of a school for the higher branches of literature and science. **Pedestrian** exercise, or that of walking (from L. *pes*,[1] *pedis*, a foot), is perhaps the best of all for

[1] From *pes*, *pedis*, the foot, we have many words, such as **pedal**, the key of a large pipe in an organ moved by the foot; the **pedestal** is the basis of a pillar or statue. Connected with this word *pes* we have the somewhat unlikely relative **pioneer**, from the F. *pionnier*, having the same meaning, but the OF. *peonier* was an extension of *peon*, a foot-soldier; low L. *pedo*, a foot-soldier, from L. *pes*, the foot — originally one of a company of soldiers trained to work with pick, axe, spade, &c., and employed in the field to clear the road before an army, throw up works, &c., and generally employed now as the name of an early explorer of a district or country who has gone before to pioneer—*i.e.*, to clear the way for others. A **biped**, an animal with two feet; a **quadruped**, with four feet; a **centipede**, having a hundred feet. The word **dispatch**, sometimes spelt **despatch** owing to the word having been thus spelt in Johnson's Dictionary — although Johnson himself spelt it with the *i* and not the *e* — inasmuch as the word is compounded of the Latin prefix *dis*, apart, and L. *pedĭca* (from *pes*, *pedis*, a foot) a fetter = fetterless, so that the verb *dispatch* signified originally to set free, to dispose of promptly or quickly; and the noun signified prompt settlement, or rapid accomplishment. We speak of *quick dispatch*, and *happy dispatch* is the humorous name given to the Japanese form of suicide called *hara-kiri*; and **spatchcock** is an abbreviation of *dispatchcock*—an Irish dish upon any sudden occasion, consisting of a fowl cut down the back and expanded to the purposes of a grill. As the word *pedĭca* comes from *pes*,

those who are able to walk vigorously; but the mere stroll or **saunter** can be of little service, except to keep people out in the fresh and open air. What a strange tale, too, does the word *saunter* tell! There rise up before our mind's eye the Crusades, those enthusiastic expeditions against the infidels and the miscreants, sending out to saunter to the Holy Sepulchre whole bands of pilgrims who come home *palmers*. The Crusades, that is the Croisades or Crossades, the Cross being the banner under which they marched; each crusader, however, bearing about with him "the dear remembrance of his dying Lord." The Holy Land, we know, was the place where the pilgrims (the **pelerins**, the L. *peregrini*, *i.e.*, the wanderers) were wont to bend their steps. Knowing this, we can easily imagine how the pilgrimage might soon degenerate into a mere sauntering, and the **palmers** returning with their branches of palms wore this symbol as a sanction for mendicity.

"I am a palmer, as you see,
Which, of my life much part have spent
In many a far and fair countrye."

the foot, so the word *fetter*, which it signifies, comes from the AS. *fetor* (from *fet*, *feet*), a fetter having been originally a chain or shackle for the feet. **Expedite** comes from *expedire*, to extricate the foot, to get ready; **expeditious**, and **expedition**. To **impede** comes from *impedire*, to entangle the foot, to hinder. **Impediment**, **impedimenta** (pl.), literally **impediments**, was the name given by the Romans to the baggage of an army or company, and by which it was hindered on its march. In the same way we speak of **luggage**, which we have to *lug* about by one *ear;* and also of a **hamper**, because it hampers and hinders us so much on our journey; and we speak of a **hindrance**, and call it so because it hinders us and tends to make us behind time, behind the others, and perhaps the hindmost of all. The word *impediment*, however, is sometimes used in cases where its original meaning is entirely forgotten, or when remembered makes the use of it look very absurd. The word comes from the L. verb *impedire* (correctly rendered by us to *impede*); but *impedire* originally signifies to entangle by the feet, as a bird caught in a snare, being composed of the two words *im* and *pede* (of *pes*, *pedis*, the foot). An *impediment*, then, is really anything in the way, or on the path, which obstructs our progress, or against which our feet come, so that we stumble or are caught. But when we talk of a man having an *impediment* in his speech, the metaphor is about as mixed as the well-known description given by an Irishman of his opponent's oratory, "He never opened his mouth without putting his foot in it," for it might be said in that case that he had an *impediment* in his speech.

Another version of the same story is told by Trench, that those people that wandered idly about, justified their indolence by saying that they were going to the Holy Land (la Sancte Terre), but they were so long about it, and took their own time to do it, that they were called *saunterers* or *Saunct-terrers*. Of course no amount of exercise or activity can remedy original weakness or deficiency, neither can we make sure of avoiding the numerous diseases which are extended by contagion or infection. There are many severe diseases which we generate ourselves, or inherit from those who have preceded us, such as **cancer**, the L. word for *crab*, and so called because the eating, spreading humour is supposed to resemble a crab. **Rheumatism**, a very painful disease, but wrongly named from Gr. *rheo*,[1] to flow, from a notion that the pain was occasioned by a *rheum*, or humour, flowing through the part affected. Our English word **rheum** (from Gr. *rheuma*) is very properly applied to the thin watery or serous fluid secreted by the mucous membrane, as in **catarrh** and **diarrhœa**, both of which words come from the same source. **Pneumonia** is the inflammation of the lungs themselves, from Gr. *pneumon*, the lungs (from Gr. *pneuma*, air, and this from *pneo*, to breathe). **Dyspepsia** from Gr. *dys*, hard or difficult, and Gr. *pesso*, *pepso*, to digest, and **hæmorrhage**, or discharge from the blood-vessels, from G. *haima*, blood, and *rhegnumi*, to burst through. **Contagious** diseases are those which are contracted by touching, from L. *contingo*, *contactum*, to touch, *con* = completely, and *tango*, to touch; **infectious** diseases are those which are communicated by the breath, from *inficio*, *feci*, *fectum*, from *in*, and *facio*, to make, literally to dip anything into. Some diseases are said to be **endemic**, *i.e.*, peculiar to a people or district, Gr. *endēmos* (*in*, and *demos*, a people or district); others are **epidemic**, *epi*, upon, and *demos*, affecting a whole people, general, falling on great numbers, such as cholera, smallpox, and influenza. A preventive of smallpox and its deadly ravages was discovered

[1] From *rheo* we have also the word **rhetoric**, meaning a flow of words, and **rhetorician**, a man who is said to have a great command of language when language has a great command of him!

by Dr Jenner towards the end of the eighteenth century, viz., **vaccination**, *i.e.*, inoculating with the cow-pox, or matter obtained from cows. It was called vaccination from the L. word *vacca*, a cow; and **vaccine** is the matter that is got from cows. Cuvier has said that if vaccine had been the only discovery of the eighteenth century it would have served to render it illustrious for ever. Yet when it was introduced at first it was denounced from the pulpit as diabolical. It was averred that vaccinated children became ox-faced, that abscesses broke out to indicate sprouting horns, and that the countenance was gradually "transmuted into the visage of a cow, and the voice into the bellowing of bulls." Yet in Jenner's own lifetime the practice of vaccination had been adopted all over the civilised world; and when he died his title as a benefactor of his kind was recognised far and wide. **Inoculation** is the insertion of an *eye* or bud to communicate disease by inserting matter in the skin, and to infect with the matter of smallpox is inoculation, whereas to vaccinate is to inoculate with the matter of the cow-pox. The word inoculation comes from the L. *inocula*, from *in*, into, and *oculus*, an eye. Most diseases, too, if taken in time and rightly treated, as well as many accidents and injuries, are curable. Hence there are many whose Profession is the treatment both of diseases and injuries. Those who concern themselves chiefly with diseases are called **physicians**, while those who occupy themselves chiefly with accidents and injuries are called **surgeons**. Physicians received their name not because they were skilled in the use of physic, which is the modern sense, but because they were at an earlier period the only men who were naturalists, or who had any true knowledge of nature, and the name comes from Gr. *physis*,[1] nature. Of course doctors differ *now*, as proverbially they have *ever* done, and the profession is divided into two classes, not, however, of equal size, viz., **homeopathists** and **allopathists**. The homeopathists are those who attempt to cure

[1] We have also from this word **physical** science, **physiology**, **physiognomy**, **physiography**, treating of the earth's physical features, literally a description of nature in its external aspects, **physique**, a man's natural constitution or physical structure, also **metaphysics**.

diseases by small quantities of those drugs which excite symptoms similar to those of the disease (literally, similar feeling or affection, from Gr. *homoiopatheia*, from *homoios*, like, from *homos*, the same, and *pathos*,[1] feeling.) The allopathists are those who, according to the homeopathists, prescribe medicines producing effects different from the symptoms of disease, or contrary to them, from Gr. *allos*, different, and *pathos*, feeling; but **allopathy** is the name given by homeopathists to the current or orthodox medical practice.

The ills that flesh is heir to are too numerous, unfortunately, to permit of the different diseases being mentioned here, so we shall confine our attention to one or two of those names which throw some light upon their nature. **Obesity**, for instance, though scarcely reckoned a disease by many, is in reality such in numerous cases, meaning, as it does, excess in fatness or corpulence. In many cases it is brought on by excessive eating, hence the name, from *ob*, and *ed*ĕ*re*, to eat (participle *esum*), to eat away, in the sense of the man eating himself away; but afterwards it came to describe the result of what he did eat, signifying no longer lean and slender, but plump, fat, well-favoured, in good condition; **obese**, having an excess of adipose tissue (L. *adiposus*, fatty, from *adeps*, fat), as opposed to atrophy (Gr. *atrophia* = *a*, without, and *tropho*, nourishment), a wasting away without manifest cause. **Pleurisy** is an inflammation of the membrane which covers the lungs, and which shows itself generally by a stitch of pain in the side. The word comes from the Gr. word *pleura*, which signifies a rib, or the side, now the membrane covering each lung. In the time of the Elizabethan writers there was a word **plurisy**, or possibly the same word spelt without an "e," and was used in the writings of the dramatists of the period in the sense of *plethora*, or too much, as if it were derived, like plural or plurality, from the L. *plus*, *pluris*, more. In "The Two Noble Kinsmen" man is represented as curing the world "o' the plurisie of people" (V. i. 66), and Shakespeare ("Hamlet," IV. vii. 118) uses it in the

[1] From Gr, *pathos*, feeling or suffering, we have our English words **pathos** and **pathetic**, **apathy** and **apathetic**, **antipathy** and **antipathetic**. **Pathology**, **hydropathy**, **hydropathic establishments**, **sympathy**, **sympathise**, **sympathetic**.

same sense,—"for goodness growing to a plurisy, dies of his own too much." **Quinsy**, the name usually given to an inflammatory sore throat, is not merely a contraction of *squinancy* into *squinsey* (Jeremy Taylor), and then by the omission of *s* to *quinsy*, so early as Dryden, "Palamon," 1682, "the throttling quinsey," but it is formed from the Sanscrit root *anh*, which means to press together, to choke, to throttle. In Latin it appears as *ango*, *anxi*, *anctum*, *angĕre*, to strangle, to distress, and *angor*, suffocation; but *angor* meant not merely quinsy, or compression of the neck, it assumed a moral import, and signified **anguish** or **anxiety**. In "quinsy" the root *anh* has completely vanished, but it was there originally, for quinsy is the Gr. *kunanche*, dog-throttling. The name of **croup** has been given to a throat disease of children, from the sound produced by the harsh screaming cough, as the child struggles for breath through a contracted windpipe; hence the Scotch name for it "roup," and the adjective "roupy." **Hooping-cough** also has received its name for a similar reason; and when the word is spelt "whooping-cough," the reason of the name is clearly seen and heard from the convulsive cough resembling a whoop. **Chincough** is another English name for the same ailment, but this has no connection with chin, for it was originally chink cough. The *k* has now been merged in the following *c*—that is, a cough which makes one chink, which in the north of England means to have a catch (or *kink*) in one's breath. The Scotch name for it is still **kinkhoast**. The Dutch *kinkhoest* and the German *keuchhusten* both mean the cough which produces a hitch or temporary suspension of the breath. In the North it has sometimes been royalised into King Cough! **Megrim**, through F. *migraine* (and often now called *megraine* by us), a peculiar pain affecting half the head, from the Gr. *hemikranion* (*hemi*, half, and *kranion*, the head or skull). **Bronchitis** is a name given to the inflammation of the *bronchi*, or ramifications of the windpipe. The word is more remarkable for being so often mispronounced, and mispronounced by so many of those who are its subjects. I have myself heard it called "brown crisis" and "brown creatures," and "information of the lungs" is nearly as common a description

of the disease as "inflammation" of them. Among internal maladies have been reported a "porpoise" and a "dissenter," which proved to be nothing more serious that a "polypus" and "dysentery." A recent explanation given me by a bride as to why the intended bridesmaid was not present at the wedding was that she had an "ulster" on her throat; and on another occasion, asking a woman what the doctor said was the matter with her husband, I got the answer that the doctor thought he had a kind of "prelatic saviour," which, from the symptoms described, I took to be a "paralytic seizure." Still one other throat affection, **diphtheria**, in which the air-passages become covered with a leather-like membrane, which gives its name to the disease, from the Greek word for leather, *diphthera*. **Dropsy** must not escape our notice, but we shall search in vain for the origin of the name, unless we first restore it to its original spelling, **hydropsy**, and then we at once get the derivation of it through L. *hydropesis*, from Gr. *hydrops*, from *hydor*, water. Hollingshed, vi. 8, speaking of the virtues of brandy, says, "It lighteneth the mind, it quickeneth the spirits, it cureth hydropsy," &c.

In addition to the regular practitioners there is another class, outside the profession, who pretend to great knowledge and skill in the art of healing almost all diseases. They are known by various names, such as mountebanks, quacks, empirics, and charlatans. They are called **mountebanks**, from mounting a bank or bench or a cart (frequently with their medicines in it), from which they can harangue the gaping crowd, extol their boasted skill, and sell their marvellous medicines. A **quack**, or quack doctor, generally means one who doctors by quackery, from *quaken*, to cry like a duck, to cry out loud. We have also from the German *quacksalber*, quack, who deals in salves, ointments, &c., a quack salber,—of which quack is the abbreviation, and has been for two centuries, the full form not having been used since the seventeenth. An **empiric**, F., from L. *empiricus*, from Gr. *empeirekos* (Gr. *em*, in, and *peira*, a trial), is one who sets up as a doctor without a medical education, but depending on his experience alone. So also with **charlatan**, from It. *ciarlatano*, a travelled empiric, who cackled about his

wares. All these had each for the most part a **panacea**, an *all-healing* remedy, or universal medicine, which cured all diseases (Gr. *panakeia*, from *pas*, *pan*, all, and *akeomai*, to heal). All employ **medicines**—*i.e.*, substances applied for the cure or relief of disease and pain, from the L. *medicina*, from *medeor*, to heal. Even the quacks have their medicines; they do not profess to cure without. They have their **nostrums**, in regard to which they say, *Id nostrum est*—that is ours,—a secret which nobody else possesses. It is literally "our own," from the L. *nos*, we. Those who dispense the medicines to the medical men are called chemists and druggists. **Chemist** was spelt *chymist*, and **chemistry**, *chymistry*, and the old spelling derives the word from the Gr. *chumos*, sap, as if it had been first employed in distilling the juice and sap of plants; but the favourite spelling at present of chemist and chemistry implies that the amalgamation of metals was its first occupation, and many see in that form of the word a reference to *Chemia*, which is, according to Plutarch, an old name of Egypt, in which this amalgamation was first practised with success. The word **druggist** came from the drugs he sells. The word **drug** comes through the F. *drogue*, from the Dut. *droog*, dry, and Ger. *trocken*, to dry, as if applied originally to dried herbs; yet it is the prevalent opinion that it is the Persian word *droga*, which signifies aroma, odour, or flavour. **Dispensary** is the name generally applied to the place where medicines are dispensed, especially to the poor gratis, from L. *dispenso*, *avi*, *atum*, *āre*, literally to weigh out to several persons, frequentative of *dispendo* (*dis*, apart, and *pendo*, *pensum*,[1] to weigh), and so dispensary now signifies the place where medicines are prepared or given out or dispensed. The verb **dispense**, from meaning to weigh out and to distribute by weight, came to signify to distribute, or to bestow in portions from a general stock. About the fifteenth century it

[1] From *pendo* or *pensum* we have **compendium**, a concise (weighed together or summed up) exposition of science or similar subject. To **compensate** is to give an equal value, weight, or equivalent for what has been lost or parted with; a **recompense** is a reward for something done. **Indispensable** is what cannot be done without or omitted. **Prepense** means premeditated, and we have also **expend**, **expense**, **expensive**, **expenditure**.

came to signify to administer, such as a sacrament or justice, then to make up (medicine) according to a prescribed formula, to put up (a prescription). The phrase **dispense with** seems to have originated in dealing, administrating with a law, rule, or person; and as such dispensations were generally obtained by paying or weighing out a certain sum of money, an obligation might be set aside or dispensed with, or his services might be dispensed with. **Dispensation**, too, in the sense of ordering or arranging anything in a particular way, is sometimes used with reference to some special dealing of Providence with an individual, a family, or a community, as a mysterious or afflictive dispensation; and again, as a divinely instituted order or system, with reference to the time it has prevailed, as the Patriarchal, Mosaic, Jewish, or Christian dispensation. Closely connected with a dispensary in the art of healing is the **hospital**, which very frequently has a dispensary connected with it. This word comes from L. *hospes*, *hospĭtis*, a guest, a host or entertainer, but this comes from L. *hostis*,[1] an enemy. The root **host** means properly a stranger, a foreigner; and hence the word **hospes** (or *hostipets*, according to Professor Skeat) means a guest-master, one who receives strangers. The word hospital now means a house for the reception of the sick, but originally it meant a place for the reception of strangers, or those who were in any way needy, as is still seen in the **Hospice** of St Bernard; and the remains of several places of the same sort in this country are known by the name of **spital**, such as the Spital of Glenshee, or "the spital" generally. A **hospitable** man is a man who is kind to strangers; and the **hospitality** which is

[1] The word **hotel** (ME. *hostel*, OF. *hostel*, F. *hôtel*) is from the same root. In France the word hotel is often applied to a large private house or palace. The word **ostler** or **hostler** is from the same root also, meaning first a man who kept a **hostelry**, or house for strangers, and then a man who takes care of the horses at an inn,—a better etymology than that which I have heard alleged, viz., that he was called an "ostler" because he took care of the "'osses," or, worse still, that it was a contraction for **oat-stealer**! The word **tavern**, commonly in use with us for two centuries before hotel, is from the L. *taberna*, a tent or inn, for Cicero speaks of those "qui divertunt in tabernam"—who turn aside to an inn: from it we have *tabernaculum* (a double diminutive of *taberna*), a tabernacle, the movable building carried about by the Jews in the wilderness.

urged in Scripture, when we are enjoined to use hospitality one to another without grudging, is not merely the conventional hospitality, but the true hospitality of asking to our house, or otherwise keeping, those who could not ask us, or otherwise keep us, in return. The chemist is often called an **apothecary**. This word is also of Greek origin, from the Gr. prep. *apo*, away, and *thēkē*, a place, and the Greek word *apothēkē* signified nothing more than "a store" or "warehouse." In the Greek New Testament the word is frequently used to signify a barn or storehouse for corn, one instance of which, in Matthew xiii. 30, will suffice, "Gather ye together first the tares, and bind them in bundles to burn them: but gather the wheat into my barn," where the Greek word for barn is *apothēkē*. From this Greek word the Romans framed their word for a shop or warehouse, *apotheca*. **Pharmacy**, the use or administration of drugs, and latterly the making or compounding of medicines, signified first of all a medicine or medicinal potion—even more, a *poison;* at least, the Greek word *pharmakon*, from which it comes, signified this, and indeed at the present day the most effectual medicines are, in larger quantities, poisons. From this word we have **pharmacopœia** (*pharmaco* + *poios*, making, maker), a book containing a list of drugs, and **pharmaceutical**, relating to the preparation, use, or sale of medicinal drugs. In early times in England spices, sugar-plums, and medical drugs were sold at the same shops by the grocers. **Grocers** with us were originally people who sold their goods not by *retail* but in the gross, and we find accordingly that the word was at first spelt *grosser;* but drugs did not go off so quickly or in such large quantities as other goods, and were not sold at that time wholesale. We are told by Stone that the Company of the Apothecaries divided themselves from the Ancient Society of Grocers, directing that four physicians should be annually chosen in London to inspect these drugs. It seems probable that when the apothecaries separated from the grocers, they adopted the name of *apothēkē* for the place where their drugs were sold, and thus acquired the name of apothecaries. The word grocer, originally spelt groser (as in Mincheu's Ductor), is from the F. *grossier*, a wholesale dealer (*gros*, gross, great), but

this etymology is lost by the present spelling, although its meaning has changed so much that its modern use is the very opposite of its original meaning. A grocer nowadays is one who sells tea, coffee, sugar, &c., generally in very small quantities, even in penny- and halfpenny-worths, instead of on the larger scale which justified him in calling himself a *grosser*. We have even **greengrocers**, palpable *retailers* of greens, &c., by the single bunch, as well as turnips, carrots, parsnips, and vegetables of every colour and variety. Tho word **retail**, signifying to sell in small quantities, is from the OF. *retail*, a shred (from *re*, again, and *tailler*, to cut).

The other branch of the healing art is carried on by surgeons. A **surgeon** was originally called a *chirurgeon*, from Gr. *ergon*, a work, and *cheir*, the hand, through F. *chirurgien*, from Gr. *cheirourgos* (now corrupted into surgeon), signifying the medical practitioner working with his hands, and dealing with outward cases, being prohibited from administering medicines internally. **Surgery** was originally practised in London by the Company of the Barbers; and we find that Thomas Colard, citizen and barber, in 1467, bequeathed his book of Fysyk and Surgery, called 'Rossi and Constantine,' to the Hall of Barbers, to be laid in the library. Another society, however, existed afterwards, which also practised surgery. In 1540 these two companies were united by an Act of Parliament which provided that no barber should practise surgery, letting of blood, or anything relating thereto, except drawing of teeth; and that no surgeon should exercise the craft of **barbery**, which is described as washing and shaving, and other feats thereto belonging.

In surgery sometimes, in order to save the life of a patient, the **amputation** of a limb is necessary, and this word is etymologically a very interesting one. It comes from a root *pu*, which meant clean, and thence came the L. adj. *putus*, clean, and *purus*, pure, while from *putus* we have the L. verb, *puto*,[1] to clean. In a vine-

[1] From *puto, putavi, putatum, putare*, to prune or think, the Romans had in mercantile language the phrase *putare rationes*, to clear up or to settle accounts, which became a common expression for reckoning, and finally the word "accounts" (*rationes*) was dropped and *puto* came to be used for "reckon" in general, as in **computation**. From "reckon"

bearing country cleaning is particularly pruning, and from that idea specially applied in surgery we get amputation (from *amb*, round about, and *puto*, to cut).

But however skilful or however successful physicians and surgeons may be, and even although none of the human race were to die **prematurely** (L. *præmaturus*, from *præ*, before, and *maturus*, ripe), yet old age brings infirmities with it, many of which go by the name of **senile**, as pertaining to **old age**, or attendant on it, —from the L. word *senilis*, which comes from the L. word *senex*,[1] *senis*, old, or an old man. A person of eighty years of age, for example, is called an **octogenarian**, from *octogenarius*, from *octo*, eight. Gardeners proverbially make sad havoc with the Latin names of their flowers and suchlike; but I think the old gardener made a very happy hit when in answer to a gentleman who said to him, "You must be a very old man now, Thomas: what's your age?" answered, "I am what you might call an *octogeranium*, sir." Death, however, lies at the close of the longest life. Man on this account is said to be **mortal**, from the L. word *mortalis*, from *mors*, *mortis*, death. In many cases it is brought about not by disease or old age, but by accident or intention, either on one's own part or on that of others. Sometimes a man dies by his own hand,

or "account" the transition is easy to "think," and this has become the ruling sense of *puto* (as in the adj. **putative**). From the same mercantile dialect comes *imputo*, to bring into the reckoning, to credit or charge to the account of, whence we get **imputation**, and by thinking over a person's conduct again and again, we form an opinion of him, we help to form his **reputation**, which may not be exactly what he is, but it is what people think he is; while **deputation** is derived from the same word—*de*, signifying from or of, and *puto*, still in its original sense of cutting, and here a cutting off, so that a deputation consists of certain persons who are cut off from the main body and deputed or selected to go instead of the others. Thus from a root signifying originally "clean," the imagination of the race, utilising the mechanical means which the laws of derivation and composition afford, has gradually formed a group of words of the most varied meanings: vine-dressing, singing, arithmetic, commerce, and folding are all included within this circle, and one word (**reputation**) is general enough to apply to all men.

[1] From *senex* we have **senate** (a council of elders), **senators**. **Senile** and **senility** are used in an unfavourable sense. We speak of senile garrulity, and other senile weaknesses. **Senior** means older, as opposed to junior, and people are sometimes arranged according to **seniority**.

and is called a **suicide**, from the two L. words, *sui*, himself, and *cædo*, to kill. One of the most common forms of suicide is by poison. The word comes from the L. *potio*, *potionis*, a drink (*poto*, I drink), and now signifies any substance which, when swallowed, destroys life; but originally, like potion (from the same root), signified a draught or potion—a medicine to be taken at a draught, a **dose**, literally that which is given, from Gr. *dosis*, from *didomi*, I gave. Many poisons are among the most valuable medicines, although when taken in excess they become deadly poisons. As an instance of this let us take the word **laudanum**. Webster has been held up to ridicule for suggesting in the first edition of his Dictionary that laudanum is derived from *laudandum*, as meriting praise, the gerund of *laudo*, *laudavi*, *laudatum*, *laudare*, to praise. The word seems to have been employed first by Paracelsus, being the name given by him to a prescription which he invented, and which was early suspected to have opium as the principal ingredient, and by-and-by it came to be applied to certain opiate preparations which were sold as identical with his famous remedy. The name is still given, and given exclusively, to the simple alcoholic tincture of opium—which is the Latin word for the gummy juice of the poppy; and when we find how frequently distinguished physicians have thanked God for opium, we are convinced that laudanum originally was laudandum, "the Lord be praised." All the same, it is right to say that the greater number of authorities are in favour of deriving the word from the sweet-smelling transparent gum of the cistus *ledon*, from which they made *ledanum*, which name was gradually transferred to this preparation of opium. A much farther-fetched derivation would trace laudanum back to *anodyne*, considering it a corrupt Latinised form of the Gr. *nodunon*, an imagined neuter adjective from *nodunia*, the absence of pain. The word **anodyne** itself, meaning any medicine that relieves pain, is from Greek *an*, not or without, and *odŭne*, pain. The name **morphia**, or **morphine**, is given to a peculiar alkaloid, the narcotic principle of opium, from Morpheus (from Gr. *morphe*, form or shape), the god of dreams, or shaper of them, and in consequence of the peculiar dreams which opium occasions. The word **nar-**

**cotic** comes from the Gr. *narkē*, numbness, for narcotics are those drugs which allay morbid sensibility, relieve pain, and produce sleep or stupor. When a man kills another the crime is **murder**, if the person is put to death intentionally and from malice,—the word coming from the AS. *morthor*, from *morth*, death, akin to L. *mors*, *mortis*, death, and Sans. *mri*, to die. We speak of perpetrating a murder. This verb **perpetrate** comes from the L. verb *perpetrare*, to carry through, from *per*, through, and *patro*, *patrare*, to effect, accomplish. In Latin the word *perpetrare* was applied to anything gradual or indifferent, and they could perpetrate anything and use the word with reference to peace or war, to the fulfilment of a promise or the commission of a crime. But in our language, where it was first used in statutes in reference to the committing of crimes, it is constantly associated with evil deeds. A man with us may perpetrate a crime or offence of any kind, an atrocity however bloody, a murder however fiendish. But we never use the word with reference to any good action. No doubt it is sometimes used humorously of something which the speaker professes to regard as execrable or shocking, as when a man speaks of another as having perpetrated a pun, but this merely implies that he has done something very bad, as, according to the judgment of some, he that would make a pun would pick a pocket. The verb to **burk**, signifying originally to smother, is taken from a proper name, that of Burke, an Irishman, who was hanged in Edinburgh in 1829. Along with another of the name of Hare, he murdered by suffocation a large number of people to provide bodies for dissection, for which he was well paid by the surgeons. They smothered their victims that the bodies might show no marks of violence. It is now used only in the figurative sense of smothering or passing over in silence, as "his book was burked by the critics," and to burk a question is to smother or suppress it by unfair means before it has been fairly discussed. Another name given to death inflicted by another is **homicide**, or manslaughter, from L. *homicidium*. Homicide may be of two kinds, culpable and justifiable, the latter being when a man kills another in self-defence. The name of **assassination** has been given to secret murder, from the French

word *assassin*, signifying one who kills by surprise or secretly, but this word **assassin** comes from the Arabic *haschischin*, which is the name of a religious sect, whose adherents have taken a vow to commit any murder which has been ordered by their chief, and who fortify themselves for this purpose by partaking of an intoxicating drink prepared from **haschish**, which is made from hemp.

Where there is any suspicion that death has not come from natural causes, the funeral does not take place until a *post-mortem* (lit. after death) examination has been held of the body: it is called an **autopsy**, which signifies literally a personal inspection, from Gr. *autos*,[1] self, and *opsis*, sight. The dead body of a human being is called the **corpse**, from the L. *corpus*,[2] *corporis*, the body. In many parts of Scotland the word corpse is pronounced corp. Only lately the explanation was given to a funeral party waiting at the railway station, when asked why the body was not there, that "the corp had missed the connection." A ministerial friend was once asked to conduct a funeral service by the euphemistic request that he would come and "gie the corp a prayer"; while at another funeral, a person who was taking a good deal of charge, being asked by some one to whom he was giving directions what he had to do with it, answered, "I'm the corp's brother."

The word **funeral**, which I have mentioned several times, is from the L. *funus*, *funeris*, a dead body, and then a funeral, which has been supposed to come from the L. *fumus*, smoke, which would arise from the burning of the bodies, which was then common, but it more likely has come from the Gr. *phŏnŏs*, which signifies death or slaughter. In any case, the word funeral with us includes the whole pageant of the procession, as well as the religious rites and the burial of the body, which closes the scene. **Undertaker**, the person who undertakes the arrangements for the funeral, has for a century almost usurped this name, which formerly was applied

[1] From *autos*, self, we have such words as **autobiography**, a person's life written by himself; **autocrat**, one who rules by his own power (*kratos*, power); **autograph**, one's own writing; **automaton**, a self-moving machine; and **autonomy**, self-government (*nomos*, law).

[2] From this word we have several, both literal and figurative, such as **corps**, a body of soldiers; **corporal, corporeal, corpulent, corporate, incorporate, corporation.**

to any one who took upon himself to carry anything out, but why it should now be exclusively applied to him who undertakes to bury the dead it is difficult to see, unless it be, as in all probability it is, because he is really an *under taker*, as he undertakes to see that the body is *taken under* the sod. It was with reference to this exclusive meaning of the word that the late Dr Haig Brown, of Charterhouse, when a lady wrote to him to say that she intended to *inter* her son in his school, if he had no objections, wrote back to say (with reference to her misspelling) that he would have much pleasure in *undertaking* the job. Well for him that his correspondent was not so far left to herself as the woman who wrote to a country schoolmaster the following letter: "Sir, as you are a man of no legs (knowledge), I intend to inter (enter) my son in your skull (school)"! The word **obsequies** applies to all the last services which belong to the dead, originally perhaps to the funeral procession: the word comes from the L. *obsequire*, from *ob*, near, and *sequor*, to follow, meaning literally "a close following," as in a procession. The word **obsequious** signifies almost too compliant, as following a person too closely. To **bury** is to cover closely and completely, to hide, and (as the most effectual means of accomplishing the design) it is particularly applicable to putting anything underground—AS. *byrgan* and Ger. *bergen*, to hide. In this country generally when a man dies he is buried, that is, he is **interred** (L. *in*, and *terra*, the earth), and the act of burial is the interment. To **inhume**, and **inhumation**, have sometimes been written for to **inter**, and **interment**, with which they are synonymous, being derived from L. *in*, and *humus*,[1] the earth. When

[1] **Humility**, the Christian grace, derives its name, L. *humilis*, lowly, from *humus*, the ground, but the word **humble** does not always describe what is lowly or meek. The expression **humble-bee** is not so called because it is humble enough to construct its byke or hive on the ground. The word is supposed to come from the Dutch *hommelen*, to *hum*, and so also Ger. *hummel*, a humble-bee, but it is not necessary to go to any other language to get the name for the sound made by a bee, the humming sound, which is the same in all countries and in all languages. Probably from the sound made by the busy, buzzy bee we have the American phrase, "to make things hum," meaning to force the pace, to keep moving; so with another American phrase, "to hum around"=to call to account. The word **bee** itself comes from the

a body is taken from the grave to be interred elsewhere it is said to be **exhumed** (*ex*, and *humus*), and possibly from the same root we have the word **posthumous**, generally supposed to be from the L. *postumus*, superlative of *posterus*, and meaning latest or last; but as a posthumous work means more than an author's last work, and a posthumous child more than the last child in the family, it does seem better to regard the word as composed of *post*, after, and *humus*, the earth, so that a posthumous work signifies a work published after the death of the author, and a posthumous child a child born after the death of the father. The **hearse**, which is the name given to the carriage in which the coffin is conveyed to the grave, was originally the name given to the triangular framework, with spikes, for holding candles at a church service, and especially at a funeral service, and seems to have come through F. *herse* and It. *erspice*, from L. *hirpex*, a harrow, which, from its triangular shape then, but especially from its teeth, it somewhat resembles. Some one has described a hearse as suggestive of *mors omnibus!* literally, death to all. The word **grave** signifies literally that which is dug out, the pit in which a dead body is laid, from AS. *græf*, grave (*grafen*, to die). The word **tomb** is supposed to signify originally a pit or vault in the earth in which a dead body is placed, from the F. *tombe*, through late L. *tumba*, from Gr. *tumbos*, which signifies originally a tumulus or mound of earth raised over a dead body. A **sepulchre** also is a place of burial, through F. from L. *sepulchrum*, from *sepelio*, *sepelli*, *sepultum*, *sepelire*, to bury. **Mausoleum** is the name given to a magnificent

Aryan *bhi*, to tremble, in the sense of to buzz, Ger. *biene*.

There is another use of the word **humble**, or, indeed, another word which bears this name, in the phrase, "to eat **humble-pie**," which means to eat one's own words, to knock under, to cave in, to be obliged to act in a very humiliating way—*i.e.*, to stoop and to eat a pie made of **humbles** or **umbles**. And what were humbles? They were entrails of a deer or of any other horned animal. The word was originally French, where it signified the muscles of the inner part of the thigh of a stag, called *nomble* (or *lomble*, from L. *lumbulus*, diminutive of *lumbus*, the thigh). Of course, a pie made of these was not very appetising, and as Thackeray says in his 'Philip,' chap. xxvii.: "If this old chief had to eat humble-pie, his brave adversaries were anxious that he should gobble up his portion as quickly as possible, and turned away their honest old heads as he swallowed it."

tomb or monument, and is said to have received its name from Mausōlus, King of Caria, to whom his widow erected a splendid tomb. A **sarcophagus** is a kind of limestone used by the Greeks for coffins, and so called because it was thought to consume the flesh of corpses—L. and Gr. *sarcophagus*, from Gr. *sarks*, *sarkos*, flesh, and *phago*, to eat, literally flesh-eating. **Mummy** is the name given to a human body prepared by the Egyptian art of embalming, in which wax was employed. The Persian name is *mumayim*, a mummy, from the Persian *mum*, wax. **Cemetery** is the name commonly given to a burial-ground now, from the low L. *cœmeterium*, for Gr. *koimeterion*, from *koimao*, to lull to sleep, so that a cemetery = a quiet resting-place. **Catacomb** is a grotto for burial, a sepulchral vault, from Gr. *kata*, downwards, and *kumbe*, a hollow. Closely connected with this is a **cenotaph**, an empty tomb, or a monument to one who has been buried elsewhere, from the Gr. adj. *kenos*, empty, and *taphos*, a tomb; and so also we have an **epitaph**, an inscription,—*epi*, upon, and *taphos*, a tomb. In some cities the cemetery is sometimes dignified with the name **necropolis**, literally a city of the dead, from Gr. *nekros*, dead, and *polis*, a city.

# CHAPTER XII.

## HIS CLOTHING.

It has been said that the highest distinction of man, taken as an animal among animals, lies not in his two-handedness nor in his erect figure, but in his necessity and right of dress. The inferior animals have no option concerning their outward figure and appearing. Their dress or covering is a part of their organisation growing *on* them, or *out* of them, as their bones are grown *in* them. Be it feathers or fur, hair or wool; be it in this colour or that, brilliant as the rainbow, or shaggy, or grizzled, or rusty and dull, —they have no liberty to change it (even if they could desire the change) for one that is glossier and more to their taste. But man, as a creature gifted with a larger option, begins at the very outset to show his superior dignity in the necessary option of dress. It is given him, for his really high prerogative, to dress himself and come into just what form of appearing will best satisfy the tastes into which he has grown, or, what is very nearly the same thing, will best represent the quality of his feeling and character. With this kind of liberty, as Bushnell says, there comes of course an immense peril, for there is a peril that belongs to every kind of liberty. As dress and equipage may create a difference of appearing that very nearly amounts to a difference of order and kind, the race of ambition, as soon as ambition is born, will begin here. And now the tremendous option of dress, given as a point of dignity, becomes under sin a mighty instigator in the fearful race of money, society, and fashion. There is something very significant in the intimation which is made in Genesis iii. 21, that "Unto Adam also and to his wife did the Lord God

make coats of skins, and clothed them." This, as Trench shows in his sermon on the text, was immediately after they had fallen into sin, and when shame had followed close on sin, and under the influence of this shame they proceeded to make for themselves such coverings as they could, yet such as they were conscious to be slight and insufficient; and in proof that they felt them so, when they heard the Lord calling them in the garden they were afraid, because in Adam's own words they were naked, and they went and hid themselves from Him. But now, having been drawn forth from their hiding-place, and having received from the mouth of their Judge at once the sentence of death and the sentence of life, the Lord God proceeds at once to do for them what they had vainly attempted to do for themselves, to make clothes for them such as shall be indeed effectual, such as shall enable them to endure His else intolerable Eye. This, however, He can do only at the cost of a life. Some harmless beast which would not have been killed if they had not sinned must perish, by God's immediate decree and act, that they may be clothed; that what covered it may henceforth cover them, being the garment in which they may not be ashamed to appear before God. As there was no grant of animal food before the flood, it would appear that if animals were slain it was in sacrifice, and sacrifices of atonement were rendered necessary only through man's sin; and as just immediately before this, but after man had sinned, there was uttered the prophecy of Christ in words, "The seed of the woman shall bruise the head of the serpent," so we have here a prophecy in *act*, in this first of the long series of sacrifices which were to follow, a type and shadow, a prophecy and fulfilment of that crowning Sacrifice on Calvary of the Lamb of God, in whom was no sin, to take away the sin of the world by the sacrifice of Himself, that by His righteousness we may be clothed. Spiritually we are taught that we are not to attempt to manufacture a suit of righteousness for ourselves, in patches of character gotten together and laid upon the ground of our sin, but that we are to take the whole robe of Life, graciously fitted and freely tendered in the humanly divine excellence of Christ our Saviour, who is thus made unto us wisdom,

righteousness, sanctification, and redemption. But coming down from the figurative dress of the soul to the literal garments of the body, it is certainly remarkable that we are still wearing the coats of skin. The end of the world is almost upon us, and yet to this day we have not got beyond the dress which was worn by Adam and Eve on their expulsion from Eden. It is a curious thing to enter a great international exhibition and look upon the display of costly raiment worn by different nations in various climates, wrought in all manner of costly workmanship, and brought together to show the artistic skill with which our garments are now prepared, and then to let the mind revert to the alpha of these things when the Lord God saw the nakedness of our first parents, made coats of skins, and clothed them. But for this early lesson we might never have learned the art which is now our boast and our pride. It is remarkable with how much of our clothing the skins of animals are involved, and in how many of our words are we reminded of this origin of dress and brought back to the coats of skin. **Pelisse,** said now to be a silk habit worn by ladies, was originally a furred coat or robe. It comes through the French from the Latin word *pellis,* a hide or skin, but properly I think it signifies a skin with the hair on. The English noun **pelt,** from the same *pellis,* signified the skin of a furred animal; the word **peltry** is used exclusively for the skins of furred animals, and the word **peltry-monger,** common enough in the beginning of last century, was what we term a furrier. A pelisse, then, if accordant with its name, is a coat of prepared skins on which the hair has been preserved—a *fur-coat.* In this country it was an article of female dress having sleeves, which distinguished it from a cloak or mantle, and covered the whole body from the neck to the ankles. The French, from whom the word has been borrowed, consider a lining, or at least linings of fur, as a necessary constituent of the dress, so much so that they give the name of *la pelisse* to fur alone, but in this country pelisses are often made of woollen cloth or of silk, even without linings. We have said that this is an article of female dress, but there is an exception in the case of certain cavalry regiments, in which both officers and men wear each a short jacket

(called a pelisse) trimmed with fur and attached to the right shoulder of the other jacket, from which it hangs after the fashion of the Italians. Closely connected with *pellis* is the Old English **pall** or **palliament** (AS. *pæl* and L. *palla*), signifying a robe of office, and *to pall* was to clothe in general, and particularly to invest with the furred mantle of power. The noun **pall** is still in the language, but it is most limited in its application, being used solely to denominate the sable velvet cloth of ceremony which is spread over the coffined corpse during the funeral rites that precede the burial of the dead. It is also the English equivalent of the L. *pallium*,[1] a cloak, which is the kind of scarf worn by the Pope and sent by him to every archbishop on his appointment, and it is made of lamb's wool, reared exclusively within the grounds of the Convent of St Agnese in Rome, so that the **pallium** is one of the coats of skins after all. The word **fell**[2] (AS. *fel*), also from the L. *pellis*,[3] was formerly a common name for skin, and *fell-monger* is yet equivalent to pelt-monger, though neither of these words is often written, being superseded by the periphrasis, "a dealer in skins." **Felt** was once synonymous with pelt, of which

[1] **Palliate**, *palliatus*, cloaked, from *pallium*, a cloak or mantle, meant to hide, cloak, cover, lessen, extenuate, mitigate.

[2] From **fell**, the skin, we have the word **film**, a thin skin or membrane (formed by adding the suffix *m* to the root of fell). It is a **pellicle**, or thin skin, but is in most cases associated in idea with that part of a plant or animal which it covers or lines. It has, besides, some peculiarities of usage. The popular conception of the causes of blindness in general is that which exists in a certain species of **cataract**, in which an opaque film or skin hangs across the pupil of the eye, like a curtain, so as to exclude the rays of light. This circumstance has given rise to frequent metaphors: thus the intellectual darkness that confessedly surrounds the mass of mankind, and in which it would seem they are for ever doomed to wander, is ascribed to superstition, which, by drawing a *film* over the eyes of the mind, excludes the rays of reason and the perception of the real objects of knowledge, while she peoples the gloomy wood with the phantoms of her own creation.

[3] Derivatives from the L. *pellis*, a skin, appear in our language under various forms. The rind (or skin) of a vegetable, and particularly of fruit, is called the **peel**, and hence we speak of orange peel, lemon peel, &c. To peel is to take off the rind, and he who does so is sometimes called a peeler. The slang name "peeler" applied to a policeman has no reference to this, but refers to Sir Robert Peel, by whom the force was instituted, and for a considerable time they were called peelers in consequence, and sometimes "bobbies."

it is obviously only a varied orthography, arising from a difference in pronunciation; but the word now denominates a sort of artificial skin, in place of a real one. To felt or to **felter** is to form a matted tissue of wool, or other short hair, in which the fibres are so interlaced by their curls, and so closely united to one another by the almost imperceptible patches of their scaly coats, as to form a consistence like that of thick cloth. The term **felting** is employed in the manufacture of hats,—felt hats, which are called "wideawake" hats, probably because, unlike the ancient beaver, they have no nap!

In the same manner as the English pelt is transformed into felt, so the L. *pellis* appears again with some difference of application in L. *vellus*, *vellĕris*, a **fleece**—*i.e.*, wool shorn from a sheep, but still hanging together—and other words of similar orthography. *Velare* is to hide or clothe as if with a L. *velāmen*, which in its primary acceptation was the skin of an animal, and subsequently any sort of garment or veil (*velum*, a curtain). To **veil** or **vail** is to cover or conceal, and to **unveil** is to draw aside the curtain and to hold the object to view. A veil or vail, generally speaking, is anything that conceals, but in a specific sense it is the name of a piece of thin cloth which women wear over their faces either for the sake of concealment or of ornament. It varies in size and texture with the manners of the age or the country, and according to the purpose intended, — from the sacred impenetrable screen of a Turkish beauty to the flaunting gossamer-like gauze of an English belle. In Roman Catholic countries the veil is a necessary constituent in the costume of a nun. At the moment when she has just pronounced the fatal and inevitable vow which separates her for ever from the affections of the world, when in her eyes "the shrines all tremble and the lamps grow pale," she is then said to have taken the veil. To **reveal**, then, is L. *revelare*, to lay open, either literally or metaphorically, what has been hidden, to draw aside the veil by which an object has been concealed.

The L. *vellere* is closely connected with *pellis* and *vellus*. We saw that *vellus*, *vellĕris*, signified literally a fleece; now the verb *vello*, *velli*, *vulsum*, *vellere*, is to pull off or to pluck out, to pull,

evidently by taking hold of the skin; to tear the skin from a beast, or the hair from the beard.

I have mentioned that the L. *vellus* was not only a skin in general, but particularly the skin of a sheep, and in a still more restricted sense the whole woolly covering, or what we call the fleece—a word which may be derived either from its Latin name or, as some say, *phloros*, the bark of a tree. **Wool** (AS. *wull*, obviously contracted from *vellus*) denotes that soft curled hair of any animal which is capable of being spun into yarn and wrought into cloth, and the compounds—sheep's wool and lamb's wool—are therefore not unnecessary. That it may be **spun** is indispensable to the definition of *wool*, for hair, the fibres of which are too rigid for being twisted into yarn, is nevertheless manufactured into *haircloth*. To **fleece** is to clip the wool from the sheep with shears, and figuratively to deprive a person of the whole or of a great part of his property by fraudulent means. **Linsey-woolsey** is cloth fabricated with linen warp and woollen woof. **Worsted** yarn is twisted thread, or yarn spun out of long combed wool. It is termed worsted, from a town of that name in the county of Norfolk, near Norwich,—these are the worsted stockings of the hosier. The woollen yarn is made from short wool, and it is from this sort of yarn only that the strong compact cloths used for men's clothes are woven; and the manufacturers of these are called **clothiers**. The verb to **card**, used in combing wool, comes from the L. *carduus*, a thistle, it having been employed to completely separate all the fibres. The cloth woven from woollen yarn needs to be cleansed from the oil grease required in the previous operations. This cleansing is the first of the manipulations of the **fuller**, who in that part of his trade is more properly termed a **scourer**, because he *scours* or washes the cloth from impurities. **Scour** comes through O.F. *escurer* and F. *ecurer* and Ger. *scheuern*, probably all from low. L. *scurare*, to sweep, from L. *ex*, *curare*. Another possible, if not probable, etymology of scour is from the F. *escorer*, from the L. *excoriare*, to rub, scrub, or scratch the skin, or to rub it so hard as to take the skin off, from the L. *ex*, from, and *corium*, the skin. After the cloth is scoured, and all the

knots and inequalities of the threads removed, the web is returned to the fuller to be fulled—that is, to be condensed into a closer and thicker fabric by the fulling-mill: thence the denominations of **twilled** cloth and **double-twilled** cloth, from the verb *twill* (from low Ger. *twillen*, to make double, from the root of *two*), to weave cloth so as to produce the appearance of diagonal lines or ribs on its surface. To full in this sense is to press or pound cloth in a mill, so as to scour and thicken it. It comes through the F. *fouler*, to tread, to full or thicken cloth, from L. *fullo*, *fullonis*, a cloth fuller. A twill of the best sort, termed superfine cloth, is thus rubbed until it is reduced to one half of its original surface, and might be raised to a much more solid consistence if required. The cloth has again to be scoured, and it is at this stage that a preparation of **fuller's earth**, &c., is used for softening the cloth and cleansing it from the soap. Fuller's earth is a soft earth or clay capable of absorbing grease, so named from its being used in fulling or bleaching cloth. The name of the **bleacher** or cleanser of cloth is a well-known surname. Thomas Fuller, the great Church historian, was perhaps the worthiest who bore the name, and he left instructions that the only inscription to be put on his tombstone should be "Fuller's earth." Another distinguished Baptist minister was the Rev. Andrew Fuller of Kettering, who on one occasion, walking with Mr Jay of Bath, said, pointing to a bird in the adjoining wood, "I believe that's a jay." On which Mr Jay replied, "No, it is not a jay. It is fuller in the breast, and fuller in the body, and fuller in the tail, and fuller in the head—in fact, it's fuller all over!"

The peculiar construction of the trough and beaters of the fulling-mill (L. *fullonia*), into the trough of which the folded web is put, soaked with warm soapsuds and beaten with two wooden mallets, and rolled about continually and regularly amid the fluid in which it was immersed, has in several languages given a name to the machine. To suppose that the L. *fullo* and *volvo* are kindred words might be reckoned too great a stretch of literal etymology, but the OE. and almost still used Scotch name, a **walk-mill** (or in Scotland a **wauk-mill**), is doubtless from the AS. *walwian*,

or *wealcian*, to roll. The Saxon fuller was a *wealcere*, and he is still termed a walker or a wauker in many parts of the island, where to wauk is not only to scour and cleanse, but also to **felt** or **thicken**, which applied solely to woollen cloth, for linen and cotton goods are scoured in the wauk-mill without being condensed. A practice which must have given rise to the invention of the fulling-mill is still common in some parts of Scotland. A tub containing the cloth to be scoured or the clothes to be washed, soaked in water mixed with soap or other cleansing materials, represents the trough, and the naked feet of the washerwoman are used for beaters. This is called **tramping**. To **tramp** is to tread with force; and in the mouths of common people a tramp denotes one who is obliged to travel on foot. To **trample upon** is a frequentative of more common use. The trampler, either literally or metaphorically, treads another person, or thing, under foot. The tramping (or trampling) of clothes is as old as history. In Scotland still the word tramp signifies as one of its meanings "to wash by stamping with the feet." We have seen in the paintings found on the walls of a fullonica at Pompeii, one which represents four persons employed in tramping the clothes, which were soaking in tubs or vats. The four persons represented are—three boys, probably under the superintendence of the man, with their dress tucked up, leaving their legs bare; while the clothes are being trodden upon and stamped by the feet of the fullones.

The cloth having acquired a close and uniform consistency in the fulling-mill, the real object of the clothier is to give it still more of the qualities of a skin by raising the wool upon its surface so as to cover it with a thick soft down, which is called the **pile**, from the F. *poil*, from L. *pilus*, a hair. This is accomplished by drawing forth a portion of the wool with cards made of the prickly heads of the **teasel**, which has received its name of teasel or fuller's thistle from the use to which it has been put.

I have hitherto spoken only of the plain milled fabrics that are chiefly used for men's clothes; but there are several sorts of cloth of woollen or of worsted, or of both combined, differing from each other in the mode of manufacturing, or in the finish-

ing, and sold in the shop of the woollen-draper under various names.

**Blanket** (F. *blanquette*, from *blanc*, white) is so called as being a white woollen covering for beds; and **blanketing** is undyed and used chiefly for bed-clothes, for which purposes it is cut into oblong squares, each being called a blanket. Scotch blankets are **plaiding** (from Gael. *plaide*, a blanket, contraction of *peallaid*, a sheepskin, from *peall*, a skin, cognate with L. *pellis*), so that by night as by day, asleep as awake, we still have the coats of skins with us. The L. *lana*, wool, is the etymology of the Welsh *gulanen*, and the English **flannel**, a soft woollen cloth of loose and open texture.

Turning from woollen to linen, most people know that the word **linen** comes from the L. *linum*, lint or flax, from which linen is made; and there was not merely a waulk-mill for the woollen, but also a beetling-mill for the linen. Long before any one thought of preparing linen by a beetling-mill, the exclusive method was to pound the linen with a sort of mallet, which was much like a cook's rolling-pin provided with a handle at the end, or still more closely resembling a brass roasting-jack turned upside down. The implement goes by the name of a **beetle**, and is generally and most naturally derived from the verb to beat, as exactly describing the use to which it is put. When large quantities of linen had to be treated, another method was used for shortening labour, and the **mangle** in its various forms was introduced. It became further necessary to glaze the linen by an extension of the process, and so the art of **calendering** was introduced, which required the use of cylinders filled with hot coals. Now it is very natural and very reasonable to suppose that the word calender came from cylinder, through the F. *calandre*, a calender, a mangle—a machine for smoothing cloth. We are all familiar with the word calender from Cowper's poem of "John Gilpin," in which he says his "good friend the Calender will lend his horse to go." Unfortunately John's orthography and grammar are not perfect, for he speaks of riding "on horseback after we," and also of "the calender" instead of the calenderer, for "calender" is the machine, and calenderer is the person who runs it or uses it. Now there are certain diffi-

culties in the form of either calender or calander which prevent us deriving it from the Gr. *kulindros*, a cylinder. The regular and correct form of a word so derived would have been colender. A more legitimate form of deduction would have been from L. *caleo, calui, calēre*, to be hot, as the linen was pressed between heated rollers to finish it off. It is a very curious coincidence—although, perhaps, not much value can be attached to it—that the word *calandre* in French and *calendra* in Spanish is the name of a sort of beetle, for which we have the authority of Cotgrave in the seventeenth century; and it may be the case that the general shape of the insect—the head representing the handle, and the body the thick round part of the instrument—gave the name first to our beetling and afterwards to our calendering.

But turning your attention now rather to the names of the different articles we wear than to their substance, and proceeding from the centre to the circumference, we find the word **chemise**, a French word from the late L. *camicia*, an under-garment or night-gown. This word is of comparatively recent introduction instead of a **shift**, which was originally a euphemism for **smock**; but as refinement of a certain kind progresses, greater reluctance manifests itself to mention various parts of the body in plain terms, and this avoidance is extended by association to different articles of attire. The extreme of vulgar prudery was thought to be reached in using *limbs* for *legs* (even for the legs of chairs), but the substitution is not different in kind from those I have just mentioned; for **smock**, which was first displaced by shift, was the AS. word *smoc*, likely from the AS. *smeogan*, to creep, and literally signified a garment crept into; while **shift**, which has been displaced by chemise, meant originally a shift or change of linen—a very delicate idea, one would have imagined. The word **petticoat** (literally a little coat), in itself a sufficiently inoffensive term, has shown a tendency to give way to **skirt**. By the irony of fate, this substitution is made in ignorance of the original meaning of skirt, which is in fact merely the old Norse word for shirt, and less delicate therefore than petticoat. **Garter**, in ME. *gartere*, is borrowed from OF. *gartier*, F. *jarretière*, derivative of F. *jarret*, the small of the leg behind the knee, from Bret. *gar*, the shank of the leg. **Trousers** is

from the OF. *trousses*, originally worn by pages on the lower limbs and trussed or fastened up at the waist, and this from the OF. *trosser*, to bind together. **Pantaloon** was originally a ridiculous character in Italian comedy, also a garment worn by him, all of one piece, breeches, stockings, &c. **Jacket** is from the F. *jaquette*, and is a diminutive of **jack** (F. *jaque*), a leather coat. This seems to have been originally soldier's slang, for there is little doubt that it is a jocose application of the proper name **Jacques**. **Crinoline** was the name given by French modistes to a stiff fabric of hair-cloth, but afterwards expanded by hoops, through F. *crin*, from L. *crinis*, the hair, and *lin*, from L. *linum*,[1] flax. An **apron** is really originally a *napron*, as is seen in the OE. and F. *naperon*, from F. *nappe*, cloth, and meant originally a cloth, or piece of leather, before one to protect the dress. This comes out still more distinctly, as the meaning of **pinafore** is a loose cover of cotton or linen over a child's dress, only pinned in front of it or afore or before. A **surtout** is a close-bodied frock-coat, and the word is French, literally, *sur*, over, and *tout*, all, over all, from the low L. *super totum*, a garment worn over all others. It is generally agreed among philologists that the word **cloak** is radically the same word as **clock**, and further, that the original sense of "clock" was a bell, from the old Irish form *cloc*, a bell, duly given by Windisch. Skeat points out that the similarity to a bell, of at least one form of the cloak, must once have been very noticeable, and that the likeness did not escape the observant eyes of Chaucer. In his famous description of the Frere (Friar) in the Prologue to the 'Canterbury Tales,' lines 262 and 263, he took particular care to describe his outer dress in the words—

> "Of double worsted was his semi-cope,
> That rounded as a belle out of the presse."

Here rounded means "stood out stiffly all round" or "raised," and "presse" refers to the mould in which the bell was cast.

[1] While we perceive at once the origin of our word **linen**, it would scarcely be thought that from this same word we have the name **linnet**, the seed of the linum, or **lintseed**, being the favourite food of that bird. This origin of the name does not occur to us, because we have doubled the letter *n*, while the French have in this instance in their word *linotte* adhered closer to the parent word.

The covering for the feet is still for the most part composed of skins, as were the garments of our first parents, both soles and uppers being generally of leather. But the name of **pumps** given to the thin-soled shoes to which we were accustomed in our dancing days, and on which we often exercised our etymological powers in vain, we now find to have originated in the fact that they were at first worn by persons in full dress for *pomp* and ornament, and that to express this they had the French word *pompe*, state, magnificence, ready to their hand. These thin soles remind us of the word **sole** itself—the sole of a boot or shoe,—from the L. *solea*, the sole of the foot or a shoe, from L. *solum*, the ground or earth, whence also we have our English word soil. The name of **slipper** is given to a loose easy shoe for indoor wear, which **slips** on easily, and so we speak of **slipshod**, careless in manners or style; but the adjective meant originally wearing shoes down at the heels, only slipped on. Somewhat akin to this is the word **galoshes**, supposed to be from the Greek word *kalos*, beautiful, but they must have been different from the articles which now usurp the name if that be the true etymology. The earliest use in our language of the word is with reference to a kind of wooden shoes which went over the others to protect them, as we do with our galoshes, now made of caoutchouc or india-rubber, and called with us over-shoes. I think the most probable history of the word is that it came to us through the F. *galoche*, from the L. *gallica*, the name given to the foot-gear of the ancient Gauls, and in France still the word *galochier* is a maker of sabots. In America they are generally called "rubbers," from the material out of which they are made. But over-shoes of this material are not universally called rubbers even in America. In Philadelphia, with reference to the substance of which they are made, they are colloquially called "gums." A Philadelphian gentleman and his wife were going to pay a visit to a house in New York, where they were very much at home, and his wife remaining for a moment outside while he entered the parlour alone, the question at once was put, "Why, where is Emily?" To which he answered, "Oh, Emily is outside brushing her gums upon the mat." Thereupon there was a

momentary look of astonishment, and then a peal of laughter. Now, there is no need for the use of any of these words in this sense. The proper word is simply **over-shoes**, which expresses all there is occasion to tell except to a manufacturer or a salesman. There is neither meaning nor propriety in our going into the question of the fabric of what we wear for the protection of our feet, and of saying that a lady is either rubbing her rubbers, or cleaning her gums on the mat, any more than there is for saying that a gentleman is brushing his wool (meaning his coat), or that a lady is drying her eyes with her linen (meaning her handkerchief).

The word **caoutchouc** is the name given by the inhabitants of the province of Quito, where tributaries of the Amazon flow down southwards from the neighbourhood of Chimborazo. As the Amazon is a river of great length, it is useful to know that the name is used only near the source of that river, not near its mouth. The name signifies juice of a tree, which we call india-rubber. The name india-rubber has been objected to, because it was supposed to have come from Brazil, which was confounded with the West Indies, and thus originated the name india-rubber. But West Indies of itself is a misnomer, due in the first place to geographical confusion. But the name India is appropriate enough, because it was among the American Indians that the name originated, while the name of rubber, applied to this substance in which there is now so enormous a trade, was originally given to it from the only use to which they thought it could be put, viz., a rubber out of pencil marks. The single word is now greatly used as an adjective, or as the first part of a compound.

As we have just spoken of the sole, this is the proper place to say a word or two about the **vamp**—that is, the front or upper leather of a boot or shoe. It is a corruption of the F. *avant-pied* (*avant*, before, and *pied*, a foot; L. *pes*, *pedis*, a foot), the forepart of the foot; according to Cotgrave, "the part of the foot that's next to the toes, and consisteth of five bones." This form of the word has been arrived at by shortening it both at the beginning and the end. However, this etymology is verified by the fact that the word appeared originally in English as *vaumpe* and *vampay*. When it

came to be used as a verb, to vamp, it meant to put a new upper leather on, to furbish, generally with *up*, to patch old with new, to give a new face to.

The verb **dress** itself signifies properly to put straight, or in order, from the OF. *dresser*, to make straight, and so a dress has come to be the name for the covering of the body, or a lady's gown, or the style of dress; and yet among the epithets of a disparaging kind applied to dress there is none more frequent, or of which the origin is less known, than **tawdry.** The word is said to be a contraction of St Audrey (or St Etheldreda), a name commonly applied to an annual fair held on St Audrey's day, and at which all kinds of frippery, and trinkets, and laces, were bought and sold, while these articles generally possessed more glitter than gold; and as their splendours were too often sadly tarnished and faded, it soon came to acquire the meaning which we now attach to the word "tawdry" as "that which was bought at St Audrey's fair," and so, tawdry. The fair saint herself is said to have been rather attached to finery—so much so, indeed, that she died of a swelling in the throat, sent, as was believed, as a special visitation, on account of an ardent youthful fondness for fine necklaces.

Of more general articles of dress we may mention, **attire** originally meant a hood or woman's head-dress, from OF. *atour* or *attour*, and to attire originally meant to put on a head-dress. "Noblewomen," we read, "used high attire on their heads, piked like horns" (Storr's 'Annals'); and it gradually came to mean dress for the whole body, especially of a more sumptuous kind; but the word **tire** itself is almost entirely confined to decorations of the head. So Jezebel tired her head, and the person who attended to this was called a tire-woman. The word is the same as **tier**, or row, and to tire the head would be to arrange it in tier upon tier, or row upon row, of natural or artificial bands. No doubt from the account given of the way in which the hair was piled up tire upon tire, as they sat with head erect and back stiff in their coaches up to London, they, if not their heads, must have been *tired* enough when they reached their destination. **Raiment** is that in which one is arrayed or dressed. The word **garment**

is a contraction of the OF. *garnement*, decking or trimming, from the F. *garnier*, to deck or adorn or garnish; but it is now restricted to the meaning of garnishing or decorating the body by dress, so that garment signifies any article of clothing, and in the plural, dress in general. It has been said that raiment by good writers is used only with reference to clothing of a very splendid or expensive character, such as was used by Solomon, of whom our Authorised Version says that "even Solomon in all his glory was not arrayed like one of these"; but the same translators speak of a poor man in "vile raiment." The word **livery** (F. *livrée*, from *livrer*, to deliver or give, according to Du Cange, from L. *liberare*, to deliver, to give freely) was originally applied to the suit of clothes given out to servants in stated quantities and at stated times, the distinctive uniform of servants marking them out as belonging to a particular household, and which the master does not require them to procure by purchase, but grants them freely, that is gratuitously. It also was used to denote the food or provisions so dispensed, or the allowance of food served out. Then it was applied to the provender for horses, and soon after to a stable, hence called a **livery stable**, where horses were kept for the owner, and fed and groomed at a fixed charge, and such horses are said to be **at livery**. A **liveryman** sometimes means a keeper of, or attendant at, a livery stable—but more frequently now a freeman of the city of London, who is entitled to bear the livery of the Company to which he belongs, and to exercise other privileges. The derivation of **kerchief** in the form *keverchef*, as it is written in Chaucer, is obviously from the F. *couvrechef*, a covering for the head, from *couvrir*, to cover, and *chef*, the head. It was originally a square piece of cloth used by women to cover the head, and so **neckerchief**, a kerchief for the neck; but in **handkerchief** the meaning is slightly altered, although it is still applied to the head. A cloth for wiping the hands, also a handkerchief, is called a **napkin**, a diminutive of the F. *nappe*, a tablecloth, from the L. *mappa*, a napkin. The guests at an entertainment among the Romans used to bring their own *mappæ* with them; and persons used frequently to

put into them what they could not eat at table. Handkerchiefs require to be **hemmed** before they are used. The fundamental purpose of a **hem** is to protect the substance of a texture, to confine the threads of which it is composed, and prevent them from ravelling out. The essential character of a hem, then, may be signified by the Ger. *hemmen*, to hinder or stop the motion of a body, to stop the flow of water, to drag a wheel, to hinder a proceeding, &c. To hem one in is not merely to surround him, but to prevent his action in any direction. The different people employed in making and fitting on these varied articles of wearing apparel are called by various names. The **tailor** is so named because his businesa is to cut out and make men's clothes, from the F. *tailleur*, from *tailler*, to cut. A **milliner**, or one who makes head-dresses, bonnets, &c., for women, was possibly *milaner*, a trader in Milan wares, especially female finery; whilst a **mantua-maker** may have received her name, not so much from the mantuas, cloaks, or mantles that she made, and so from the F. *manteau*, a mantle, but from the city of Mantua in Italy, which was famous for its dressmakers. Boot and shoe makers need no special mention, but when they are called **cordwainers**, they bring us back to the coats of skins again, for the name of cordwainer was given to those who worked in cordwain or cordovan, the name of a kind of goat-skin leather originally brought from Cordova, in Spain. It was important for all those workers, and especially for the customers of the cordwainers, that whatever they made should **fit**. This word fit seems a shortening of the OE. *feat*, or *fete*, neat, well made, good, from F. *faict*, *fait*, made, fashioned after a certain pattern or certain requirements. A coat is a fit when it is made to measure. However, the shoemaker should not go beyond his **last**. Now this last word, which means either the wooden mould of the foot on which boots and shoes are made, or the verb to **fit with a last**, is an AS. word, from the Gothic word *laists*, a footmark.

Closely connected with dress is the word **fashion**, and the fashions. Fashion signifies properly the **make** or cut of a thing,

prevailing mode or shape of a dress, from F. *façon*, from L. *factum*, from *facio*, to make. But as this changes so often in Paris and other cities, it is generally expressive of that which changes, as in Scripture, "the fashion of this world passeth away." There are several countries where the same shape of garments lasts for centuries, and then the same garments last a long time. "The Israelites," as the writer of the Homily on Excess of Apparel says, "were contented with such apparel as God gave them, although it were base and simple. And God so blessed them that their shoes and clothes lasted them forty years; yea, and those clothes which their fathers had worn, their children were contented to use afterwards. But we are never contented," says the homilist, "and therefore we prosper not, so that most commonly he that ruffleth in his sables, in his fine furred gown, corked slippers, fur buskins, and warm mittens, is more ready to chill for cold than the poor labouring man which can abide in the field all the day long, when the north wind blows, with a few beggarly clothes about him. We are loth to wear such as our fathers have left us: we think not that sufficient or good enough for us. We must have one gown for the day, another for the night, one long, another short, one for winter, another for summer, one through furred, another but faced; one for the working day, another for the holy day; one in this colour, another in that colour; one of cloth, another of silk or damask. We must have change of apparel, one afore dinner and another after; one of the Spanish fashion and another Turkey, and, to be brief, never to be content with sufficient. Our Saviour Christ bade His disciples they should not have two coats, but the most men, far unlike to His scholars, have their presses so full of apparel that many know not how many sorts they have." Now this homily was published in the year 1522, and yet we find that even then, according to the writer, we in this country changed the fashion so often that the writer could say, "Therefore a certain man that would picture every man in his accustomed apparel, when he had painted all other nations, he pictured the Englishman all naked, and gave him cloth under his arm, and

bade him make it himself as he thought best; for he changed his fashion so often that he knew not how to make it."

Had space permitted I should have liked to dwell upon the long-established custom among different classes and bodies of men of adopting a peculiar mode of dress as a sign of brotherhood, or denoting similarity of pursuit, profession, or opinion. There is such antiquity in the habit that we hardly know how and with whom it first originated. In our Lord's time the Scribes walked about in long robes, while the Pharisees made broad their **phylacteries**. Of later years the custom has prevailed to a greater extent than ever. Thus we have amongst us the garments of freemasonry, the orders of chivalry, the colours of political opponents, and the singular, and for long unchanging, attire of the Society of Friends. Each profession has its own garb: the soldier, the collegian, the judge, the clergyman, has his distinctive dress. In all ornaments of dress generally, or trappings, the word **paraphernalia** is frequently employed. This word, which now is used when speaking of articles of attire or adornment, the trappings or decorations connected with any function, had originally a strictly legal significance, and meant those articles of personal property which the law allowed a married woman to keep, and to a certain extent deal with as her own. In Roman law they were those articles of property held by a wife over and above the dowry which she brought to her husband, and which remained under her own control. The word comes through the Latin from the Gr. *parapherna*, from *para*, beside, and *phernē*, a dower. This word **dower**, which now signifies that part of a husband's property which his widow enjoys during her life, comes through the F. *douaire*, and the low L. *doarium* or *dotarium*, from L. *doto*, to endow, from *dos*, *dotis*, a dowry (F. *dot*). A **dowager**, too, is a widow with a dower or jointure, this title being given to a widow to distinguish her from the wife of her husband's heir. **Habit**, through the OF. *habit* (from L. *habitus*, dress), is a very old and a very common word applied to dress in general, but its meaning has become more and more restricted, even as applied to ladies' dress, so that there are perhaps only

two cases in which it is now so used. We still speak of habit in general, meaning a coat with a long skirt worn by ladies on horseback; a **habit-maker**, a tailor who makes long cloth riding-dresses for ladies; and also a **habit-shirt**, a thin muslin or lace garment worn over the neck or breast of women. The word *habitus* comes in turn from the L. verb *habeo*, *habēre*, to have or hold, and so it was applied to dress, inasmuch as a man's dress holds him or contains him, and is that in which he usually appears.[1] Articles of dress in general were formerly called **habiliments**, from the same word *habilis*, fitting well (and I suppose a suit of clothes was so called from their **suiting**, or at least being intended to **suit** or **fit**, the wearer). Our word habiliments, however, though it came to us from the Latin, came through the French, who have a word *habillement*, clothes (*habiller*, to dress). From this word the French have formed the verb *déshabiller* (composed of the particle *des* (L. *dis*), apart, and *habiller*), to take off one's clothes, or to undress; and they have also a noun, a substantive participle of *deshabilier*, viz., **deshabillé**, meaning easy clothing which one wears at home and when not expecting any one. We have not a word that exactly takes its place, and yet although it has been struggling for a place among us as an English word for several centuries, it is very seldom heard in conversation. In the French word there are at least two problems (*h* and *ll*) of which most of us fight shy, and so we take the word and attempt to spell it as if it were English. No fewer than fourteen varieties of spelling have been tried, *dishabille* being the most frequent: by this spelling and want of accentuation it is really quite cut off from *déshabillé* (pronounced *dé-zà-bi-yé*), and I agree with the authors of 'The King's English' in thinking that it is a pity it was not further deprived of the final *e*: that would have encouraged us to call it *dish-abil*, and it might have made good its footing.

[1] From the verb *habeo* we have also **able**, **unable**, **ability**, and **inability**; **exhibit**, to show in public, to hold forth what one has; **inhibit** is to hold in, and an **inhibition** is a restraint upon, and **prohibit**, to hinder and to forbid formally.

## CHAPTER XIII.

### FOOD.

**Food** is literally what one **feeds** on, that which being digested nourishes the body, or whatever promotes growth. The AS. word is *foda*, from a root *pa*, to nourish. A plant derives its food from the earth, the air, the light, the rain. We also need our food, and in the case both of man and other animals this is taken through the mouth, both meat and drink. In England I think the word **meat** is generally used with reference to the flesh of animals used as food, while in Scotland we use it in contradistinction to drink, and apply the word to anything eaten as food,—almost equivalent to **victuals**, literally that which is necessary for **living**, food for human beings, meat (from low L. *victualia*, from L. *victualis*, relating to living), from *vivo*,[1] *vixi*, *victum*, *vivĕre*, to live. **Viands** also are articles of food, F. *viande*, from low L. *vivanda* (for *vivenda*), literally "things to be lived on," food necessary for life. We should not, however, apply the words **viands** or **victuals** to uncooked provisions or raw food. **Appetite**, or the desire for food, comes through the French from L. *appetitus*, from the L. verb *appeto*, from *ad*, to, and *peto*, to

[1] From this verb (and *vita*, life) we have **vital**, meaning pertaining to life, and also highly important. We speak of vital energies, a vital part of the body, of the **vitality** of seeds, of **vitalised** blood. **Vivaciousness** or **vivacity** is liveliness. An examination held **viva voce** (with the living voice) is carried on by spoken questions. **Vividness** is living brightness. **Vivisection** is the dissection of an animal for scientific purposes while yet alive. **Convivial**, social in matters of feasting. To **revive** is to renew animation. We speak of a **revival** of learning, of a religious **revival**, of a **revivalist**, and of **revivalism**. To **survive** is to outlive. Darwin's theory of the **survival** of the fittest is well known. One who escapes where others perish is called the **survivor**.

seek after, from the root *pet* in different languages, and all the three senses of "desire," "seek," and "ask" are found in the L. verb *peto*,[1] *petivi*, *petītum*, *petĕre*. And now with a good appetite let us take the first meal of the day first, viz., **breakfast**, a noun formed of the two words **break** (*break*, a verb) and **fast**, meaning abstinence from food, from the AS. *fæst*. To breakfast, then, is literally to put an end to fasting by eating. The natural meaning of the compound when employed as a noun is in the sense of the meal whereby that process is effected, after the night's fasting, *i.e.*, the first meal taken in the day. When once the verb had thus acquired this meaning and was afterwards applied, even in cases where so little food had been taken before that meal as to be hardly worth considering a meal, the meaning of "breaking the fast" had been effaced by the new sense of eating the first important meal of the day. The word **fast** itself has given rise, as Mr Bradley has shown, to considerable difference of opinion as to whether the words, whatever their different meanings now are, had come from the same root originally, or whether they are originally from different roots which have come to be pronounced alike: for we have the three meanings of fast—(a verb and noun) in the sense of abstinence from food; and fast (an adjective), meaning in some places firm, immovable, and in others fast in the sense of rapid or quick, such as running fast. It is quite possible, and I think very likely, that they were in the beginning one and the same word, which has come in course of time to express the notions apparently so entirely opposite,—the one being "immovable" and the other "rapid" in motion. But in the case of fast, in these two instances, I think it is the meaning that has altered, and the alteration is

[1] Thus from the one root we have a **petition, petulance, centripetal,** seeking or leaning to the centre. To **compete** is to strive to obtain some desirable things which others are also aiming at. **Competition** does not necessarily imply any feeling of emulation or rivalry. We have at present numerous **competitive** examinations. Darwin represents animal species as **competing** in the struggle for existence. **Competent** means fitted by attainments, as well as by natural endowments. Without such qualifications a judge would be **incompetent** to decide, or a doctor to prescribe. A **competence** is a sufficient livelihood, while **impetus, impetuous, impetuosity,** tell their own tale. To **repeat** is to speak or do again, and there are many **repetitions.**

quite easy to account for. The primary meaning of fast is firm, immovable, but the notion of firmness which appears in the expression "to stand fast" was developed by an easy transition into that of strength and unwavering persistence of movement. Hence it became possible to speak of running fast. The adverb in this connection originally meant "without slacking," but when that acquired this meaning it was natural that it should pass into the modern sense "rapidly." A later development of this sense is exemplified when we speak of living too fast: a fast liver and a loose liver are expressions practically equivalent, although originally, and still in other connections, the two adjectives are exactly opposite to each other. It is quite true that the distinction between fast in the sense of abstinence from food, and fast in the sense of firm or immovable, is by no means so great as between fast in the sense of firm and fast in the sense of quick, for a fast-day might mean a day on which the fasting is firm and strict, but I think it comes from the L. *fastus dies* (from the Gr. *phao*), a day marked in the calendar as a fast or festival; and as many of these days were introduced into the Church of Rome as saints' days or days on which a fast was to be observed, the word came to be used as a noun, and not, as it had been, an adjective, and was applied to fasting in general, and to be applied to any abstinence, and so the word "breakfast" in the breaking of the fast observed through the night. As for the usual materials for breakfast there is no great etymological difficulty with their names,—tea, coffee, and cocoa, all bearing the names given them in the countries where they are produced. The word **bread** being AS. is susceptible of no further explanation; but the word **morsel**, often used in connection with it, comes through the OF. *morcel* and *morsel*, a bite or mouthful, a small piece of food, a small quantity, from L. *morsus*, from *mordeo*,[1] *morsum*, to bite; but the origin of the word **butter** is not so obvious. I think it comes from the Gr. *bouturon*, L. *butyrum*; and Galen, the Greek medical writer, derives the Greek word from *bous*,

[1] From this verb we have also the word **mordant**, signifying literally biting into, serving to fix colours; **remorse**, literally a biting again, the gnawing pain or anguish of conscience excited by the recollection of grief. We speak of remorse of conscience and of remorseless enemies.

the Greek for an ox or cow, and *turos*, cheese. It is likely that the name is of Scythian origin as well as the thing; and Pliny speaks of *butyrum* as the most splendid food of barbarous nations, and which distinguishes the rich from the poor. **Sugar** seems to have, from its sweetness, suggested the F. *sucre* as its origin, yet sugar came from India, and it is there called *sârkhara*, which is by no means sweet-sounding. It originally signified grains of sand, and was applied to sugar because occurring in grains. This sarkhara is the same word as sugar, and we still speak of **saccharine** juice, which is sweet juice. The Latin word for sugar is *saccharum*, which was a kind of sugar collected from reeds. Our sugar was not known in Europe before the time of the Crusades. **Barley-sugar**—it has been said in explanation of the origin of this word that the sweetmeat so named was formerly made with a decoction of barley. Of this there is no evidence. The fact is that it has nothing to do with barley at all. The first part of the word is here an inversion, and at the same time a corruption, of the F. *brûlé*, burnt. The whole word was originally F. *sucre brûlé*, burnt sugar, and it is still sometimes called sugar-barley. **Molasses** (the kind of syrup that drains from sugar during the process of manufacture) must be restored to its original spelling, *melasses*, before we can get at its derivation from the Spanish word *melaza*, the dregs of honey, from the Latin word *mel*, honey. A closely allied substance, **treacle**, has in its name a very interesting history which has been often told. The word is undoubtedly derived from the Greek word *therīakon*, pertaining to a wild beast, from Gr. *therion*, at first a wild beast of any kind, but afterwards applied more especially to animals that had a venomous bite or sting; and by many Greek writers the term was used to denote a serpent or viper specifically. In Acts xxviii. we are told that a viper, which the natives called a venomous beast, came out of the heat and fastened on Paul's hand, and the word *therion* is twice used, proving that it refers to this species of serpent. But what is the connection between a serpent and treacle? How came so sweet a substance to have so venomous an origin? It was a popular belief at one time that, on the principle of taking a hair of the dog that

bit you, the bite of the viper could be cured only by the application to the wound of a piece of the viper's flesh. Galen, the celebrated Greek physician, who lived in the second century, describes the custom as prevalent in his time, decoctions being made by boiling the flesh in some fluid or other. The name given to the extraordinary **electuary** of viper's flesh (electuary is from L. *electuarium*, a medicine that dissolves in the mouth, made up with honey or sugar, from the Gr. *ek*, out, and *leicho*, to lick up) was *therīake*, from *therion*, a viper. By the usual process of alteration which goes on in the course of a few generations, in words that are commonly used, *therīake* became *theriac*. Then it was transformed into the diminutive *theriacle*, afterwards *triacle*, in which form it continued till the days of Milton. It changed its meaning and application with its various changes of form, signifying first the concoction of viper's flesh applied to the wound inflicted by the viper's sting; then any **antidote**, whatever might be its nature, or whatever might be the origin of the evil which it was intended to cure. The word antidote, Gr. *antidoton*, a remedy (*anti*, against, and *didomi*, to give), is originally a medicine to counteract the bad effects of poison. Afterwards medical prescriptions came to be prepared in some substance intended to cover their nauseous taste or disagreeable look, and this vehicle was generally some kind of sweet or sugary confection to which the name of treacle was applied. Throughout our older literature we find frequent allusions to treacle in the symbolical sense of an antidote against evil, and in one of the early editions of the English Bible the familiar text in Jeremiah, instead of the question, "Is there no balm in Gilead?" &c., reads "Is there no treacle in Gilead?" and so it has given to that edition the name of "The Treacle Bible." It is usual (in Scotland at all events) to have some kind of preserve at breakfast, such as **marmalade**, which comes from the Portuguese *marmalada*, from *marmelo*, a quince, L. *melimelum*, Gr. *melimelon*, a sweet apple. A **rasher** of bacon is almost the only article of food used at breakfast whose name would occasion any perplexity. It seems to be generally taken for granted that this name has been given to it because it is rashly or hastily roasted, but I think it would be difficult to arrive at a rasher con-

clusion than this. As a rasher of bacon means a thin slice, I think it had been originally a *rasure* of bacon (like the word erasure), a thin slice, a *shaving*, from the verb *rado, rasi, rasum, radĕre*, to scrape, shave, scratch. In Scotland still, with a large number of the population, the breakfast consists almost, if not entirely, of oatmeal porridge. The word **porridge** is said to signify a kind of broth, and to be derived from the low L. *porrata*, from the L. *porris*, a leek, literally leek soup. This does not seem likely, the contrast is so great. The word has evidently got confused with **pottage**, which probably may be nearer the original, although the word **porringer** is produced triumphantly to show that the *porr* (or leek) is an essential part of it; yet **pottanger** has been found for *porringer*, and meaning a dish of pottage, so that we are inclined to think that whatever was made in a *pot* was called pottage, or porrage, or porridge.

A **spoon** is with us the most useful implement at all meals. In the younger or prose 'Edda,' near the beginning, we read thus, "thak heunar var lagt gyltum a kjöldum svo sem spónthak," "thatch of it was laid with gilt shields so as a spoon-thatch," "its roof was laid with gilded shields as it were shingles" (Dasent's translation). Here we see plainly enough that *thak* = thatch = Gr. *tegos* = *stegos* = *tectum*. But what is this phrase, a spoon-thatch? *Spéun* = *spóun*, in Icelandic is (1) a chip, Dan. *spaan*, a chip, a shingle, a shaving or filing, and (2) *skje, skee*, a spoon. The two significations are reconciled, for the first spoons were but chips of wood. The Greeks and Latins gave them the name of *cochlearia*, of or belonging to snails or spoons (from *cochlea*, a snail or snail's shell), because originally used for drawing snails out of their shells, and afterwards for eating with generally. A traveller in Holland two centuries ago came upon some turf-cutters whose name for a spoon was a gape-stick, a **chop-stick**. In this word we have the origin of the phrase "spick and span new," literally "spike and spoon new," where spike means a point and spoon a chip—bright as a spike or nail just made, and a chip just split,—bright, quite new, or, as we say in Scotland, "spleet new."

The second meal of the day (where an intermediate meal is taken)

is **luncheon**, or **lunch**, which is in one sense a mere contraction of the longer word, but in another is really its basis; for the word lunch (connected with lump) signified originally a lump or a large piece of bread, and so luncheon originally would be taking a piece of bread between breakfast and dinner. As a corroboration of this we have the fact that many people frequently call a sandwich their lunch. It is sometimes called a repast, not a heavy meal generally — literally a feeding again (*re*, again, and *pastus*, food, from *pasco*, I feed). A **sandwich** has received its name from the Earl of Sandwich, a very keen and eager gambler, who is said once to have saved time at a game by stratifying the bread and meat which his servant brought to the card-table. Archbishop Whately's reason why the Israelites did not starve in the desert is clever and amusing—"on account of the sand-w(h)ich is there." "But how came the sand which is there?" "Noah brought Ham and his descendants mustered and bred." There is no foundation for supposing that the word was originally *nuncheon*. There was a word *nuncheon*, but it had relation to drinking rather than to eating. We find it spelt in ME. *nonechenche*, the obvious etymology being *none* (noon), and *schenke* (a pouring out or distribution of drink). It was then liquid refreshment taken at noon; and so in this country, up to a comparatively recent period in Scotland, refreshment taken at noon went by the name of **meridian**. *Ante-meridian* was a morning dram; *meridian*, refreshment taken at noon; and *post-meridian*, an appetiser before dinner. Sir Walter Scott, in 1818, writing 'The Heart of Mid-Lothian,' says, "Plum-damas joined the other two gentlemen in drinking their meridian (a bumper-dram of brandy)." And this may be as good an opportunity as any of mentioning some of the words connected with drink and drinking. The Saxons, like most of the Northern nations, were hard drinkers, and it is a subject of regret that their descendants at the present day have not altogether lost this not very creditable characteristic. They were not less remarkable for their hospitality than for their love of strong drink, and did not like to see their guests any more than themselves leave a drop in the bottom of their very capacious tankards. Hence they called it

a **carouse**, when they drank all out, the word *gar* signifying all, and *ous* meaning out, hence, the *g* being changed to *c*, to carouse (anciently *garousz*) meant to drink *all out*. So Shakespeare says, "The Queen carouses to my fortune, Hamlet." This carousing tending to frequent quarrels, the Saxon king Edgar enacted a law which he strongly enforced, ordering that certain marks should be made in their drinking-cups at a particular height, above which they were forbidden to fill their glass under a heavy penalty. This law, however, as Rapin relates, was but a short time in continuance, being too much opposed to the national character to be long maintained. The word **wassail**, defined by Dr Johnson as a drinking-bout, came from the old Saxon words *wes* and *hâl*, *wes* being the imperative of the Saxon verb to be, and *hâl*, signifying hale or healthy, literally, may you be in health! The custom of pledging healths arose, it is probable, out of the savage habits of the times when every man dreaded violence, but when at the same time the most cruel among them respected a pledge and strictly kept his word. When a man took up the large tankard to drink, he pledged his word to his neighbour that he would protect him from violence while drinking, if the other would pledge him his troth, *i.e.*, his truth, in like manner for his safety while he was in the act of drinking, and thereby obstructing his view by the large drinking-vessel and exposing his throat to an enemy.

It has been usual to derive **quaff** from the Sc. *quaich*, a small drinking-cup, making the word to signify to drink out of a cup. This etymology, however, does not explain the characteristic meaning of the word, viz., to drink deeply, to drink in full draughts. "A richt gude willy-waught" means a copious draught. Now, as the bodily action in drawing a deep breath and in taking in a full draught of liquid is much the same, and as we speak accordingly of a draught of water and a draught of air, it seems as if the words *quaff* and *waucht* are close relations of the English *waff*, *whiff*, *waft*, expressing movement of the air—to waft, to blow along, to carry on by the movement of the air.

**Tipple**, to drink in small quantities, has been explained by Skeat

as the frequentative of **tip**, to cause to slant, to incline, and means continually inclining the drinking-glass (and never declining it !), to be always tipping wine or beer down the throat; but, as Wedgwood shows, tip itself is never used in this sense, and the origin of the signification is so clear in the case of the Bavarian *zipfeln*, an exactly parallel form with tipple, that we need seek no other explanation of the later word. Bavarian *zipf* or *zipfel* is the top or narrow end of anything; the secondary diminutive *zipfelein* is used in the sense of a small portion of anything wet or dry.

It is said that the word **bumper**, as indicating a full glass, originated in the fact that in drinking toasts if a man filled his glass to the brim, almost to overflowing, he justified himself by dedicating it to *le bon père*, *i.e.*, the Pope, and so the word bumper came to be a full glass, and afterwards a bumper house, &c.

The various vessels employed for holding and drinking liquor are generally clearly marked by significant names, but the one attended with most difficulty is the word **demijohn**, which was a very common word half a century ago, but now it is wellnigh obsolete. It was the name of a large glass bottle covered with wicker-work, which occurs in most European languages. It has been a great puzzle to etymologists. It is often written in English with a hyphen between the second and third syllables, as if, notwithstanding its capacity, it were but the half of a whole John. In France it is made a compound, *dame-jeanne*—Lady Jane, and a French etymologist has fabled that it took its name from its introduction into Europe by an apocryphal Lady Jane, a distinguished dame of that nation. Every one who has been in the East will remember that the portly vessel is there called *damagan* or *damajahn*, and the name as well as the thing is generally supposed to have been borrowed from the Christians by the unbelievers. The fact is, however, that the demijohn was formerly largely manufactured at Damaghan, a town of Khorassin, a province of Persia, once famous for its glass works, and hence the name. In a note to the American edition of 'Wedgwood's English Etymology,' Mr Marsh has re-examined the etymology of this word, and is now inclined to think that the Orientals borrowed it from Europe, and that it is descended

from the medieval *demionus* (see Du Cange, who says that it contained two quarts, and that it is made up of *demi*, for *dimidius*, half, and *onus*, a load or charge, and that it was half a chopin). As for the contents of these vessels it is not necessary to say much, as most of them, such as **port**, **sherry**, and **champagne**, are named after the countries in which they are grown, but some are not so obvious. **Whisky** is said to be composed of the two Gaelic words *uisge*, water, and *beatha*, life, having the same meaning as *aqua vitæ*, water of life, and is obviously from the same Gaelic words as the Irish *usquebaugh*. **Brandy**, which with us originally was brandy wine, from the Dut. *branden*, to burn, to distil, meant burnt wine, like the German name for it still, *branntwein*. The word **punch** is the Hind. *pantsch*, from the Sans. *pantschan*, five, and it received this name at an early period (seventeenth century), being made out of the five elements, spirits, water, lemon-juice, sugar, and spice. **Grog** perpetuates the memory of Old Grog, the nickname given to Admiral Edward Vernon, who first ordered his sailors to dilute their rum with water. He was named Old Grogram because he used in dirty weather to wear a cloak made of grogram (a corruption of the F. *gros* and *gram*, meaning coarse gram), a kind of cloth made of silk and mohair, of a coarse grain and texture. A book just published (1907), entitled 'Admiral Vernon and the Navy: A Memoir and a Vindication,' by Douglas Ford, gives a valuable and closely studied account of the admiral's career both at sea and in Parliament, where he championed the cause of the Navy and the common sailor against the indifference and the interest of Sir Robert Walpole and his followers. His great services to his country by his achievements at sea were belittled by those who were embarrassed by his action and by his writings in the pamphlets in defence of the sailor against the oppressiveness of the hard discipline of those times, against such institutions as the press-gang, &c.; and even the kindly nickname by which the admiral was known to the seamen of his day, "Old Grog," has been perverted. It used to be said that he made the sailors save half of their rum, because he made money by the dilution. Mr Ford has no difficulty in showing that he gave

orders that water should be mixed with the rum because the drink supplied by the Admiralty was poisonously bad, and taken raw drove the men to acts of madness, for which they were put in irons, lashed, and (no doubt) pickled. **Negus** is said to have derived its name from its first maker, Colonel Negus, in the reign of Queen Anne. The **butler** or **bottler** is the person who has charge of the liquors, &c., in a large establishment, and he was so called from the F. *bouteiller*, from *bouteille*, a bottle, diminutive of bottle or vessel for liquids. It is almost worth while in this connection to quote one of the most delightful specimens of mixed metaphor of which we have any record. It is contained in the following peroration to a speech addressed to a dishonest butler who had been convicted of stealing large quantities of wine from his master's cellar. "Prisoner at the bar, you stand convicted on the most conclusive evidence of a crime of inexpressible atrocity, a crime that defiles the sacred spring of domestic confidence, and is calculated to strike alarm into the breast of every Englishman who invests largely in the choicer vintages of Southern Europe. Like the serpent of old, you have stung the hand of your protector. Fortunate in having a generous employer, you might without dishonesty have contrived to supply your wretched wife and children with the comforts of sufficient prosperity and even with some of the luxuries of affluence; but dead to every claim of natural affection, and blind to your own real interest, you burst through all the restraints of religion and morality, and for many years have been feathering your nest with your master's bottles." The word **buttery**, too, has a closer connection with "butler" than appears at first sight. It has no connection with "butter," but it is a corruption of *butlery*, a place for bottles. It was originally a place for storing casks or jars of liquor, and by-and-by came to signify a place in colleges and schools from which provisions are served out.

In opposition to all these drinks we have the **teetotaller**, rendered by a recent French novelist by *totaliserer du thé*, as if it were tea-totaller, though it is, in fact, from **teetotal**, which is supposed by many to be merely a reduplicated form of total. Perhaps the best explanation of its origin is that it was the result of a

stuttering pronunciation of the word *total* by Richard Turner of Preston in 1833. Recent slang has given the name of **tee-totum** to a tea or coffee house, conducted by the philanthropic as a counteraction of the dramshop. This is merely a poor pun, and nobody ever thought that teetotum and teetotaller were etymologically connected, but its coinage differs from folk-etymology merely in being jocose and intentional. **Teetotum**, by the way, is **T totum**. When used for gambling, the teetotum had a T on one of its four sides, standing for "take all the stakes." The game was at one time very popular in Scotland, so popular that an old minister in warning his congregation against the temptations that presented themselves about Christmas time, exhorted them in these words, "Beware of cards and dice, my friends, and that bewitching game the *totum*." A thoroughly established institution in this country about four or five o'clock is afternoon tea, which in addition to tea consists for the most part of cakes or biscuits of different kinds. **Biscuits**, so called by us from the OF. *bescuit* (now biscuit), but *bes*, the regular form of L. *bis*, twice, and *cuit*, the past part. of F. *cuire*, *cuisant*, *cuit*, to cook (from L. *coquo*, to cook, past *coctus*, cooked), the twice-cooked or baked bread having been so prepared by the Roman soldiers. From the Latin through the French the Germans have taken the word *zwieback* (It. *bis cotto*, twice baked), the form *zwie* instead of *zwei*, two, being that assumed as the first member of a compound word. This *zwieback* is in German what we are accustomed to call a **rusk**, the best being made at Friedrichsdorf,[1] near Homburg — bread or cake sliced and exposed in a slow oven until of a pale-brown colour and of a crackling consistency, from the low Ger. *rusken*, to crackle, and hence called by the Americans crackers.

We come to **dinner**, the great meal of the day. The two learned explanations of the origin of this word, the one from the supposed L. *decœnare*, to take supper, from L. *cœna*, the other from *desinere*,

[1] This little town was founded in 1657 by 32 French Huguenot families, who found refuge and protection from the Landgraf Friedrich II. In Church and in school, and in their daily life and intercourse, until a comparatively recent period, the French language was exclusively spoken.

to cease, as denoting a meal taken at the midday rest, the cessation of work, are conclusively negatived by the fact that the word dinner was originally applied to the earliest meal in the morning, immediately after mass. The word, in fact, seems rather to be only another form of *déjeuner*. In many parts of France *dîner* and *dîné* are still used for the early meal. It is unnecessary to go over the names of the different animals and birds that are used as food, but it is interesting to remember that these animals while alive are called by their Saxon names, but when killed and cooked for the table are called by their Norman-French names. Thus the cow becomes *beef*, the sheep, *mutton*, the calf, *veal*, the deer, *venison*, the pig, *pork*, and the fowl, *poultry*. This arose from the circumstance of the Saxons rearing the live stock, while the Normans cooked and ate the animal food. Of this we have an amusing illustration by Sir Walter Scott in his novel of 'Ivanhoe.' "Swine is good Saxon," said Wamba the jester to Gurth the swineherd, "and pork, I think, is good Norman-French; and so when the brute lives and is in the charge of a Saxon slave, she goes by her Saxon name, but becomes a Norman and is called *pork* when she is carried to the castle hall to feast among the nobles. Nay, I can tell you more. There is old Alderman Ox continues to hold his Saxon epithet while he is under the charge of serfs and bondsmen such as thou, but becomes beef, a French fiery gallant, when he arrives before the worshipful jaws that are destined to consume him. Mynheer Calf, too, becomes Monsieur de Veau in the like manner: he is Saxon when he requires tendance, and takes a Norman name when he becomes matter of enjoyment."

While it is not necessary to say anything further about beef itself, the word **beef-eater** has a much more interesting history. The attempt has been made to show that the word has no connection with beef at all, but that it has come from *buffetier*, one who attends to the buffet or side-board or table near the door of the hall; but no such word as *buffetier* or *beau-fetier* has ever been found in French, and the French substantive which was supposed to mean a waiter at a buffet or sideboard is still imaginary and undiscovered. I do not see why etymologists should have

been so reluctant to admit that beef-eaters could mean "eaters of beef," which was the melancholy fact. The word occurs not only in 'The Spectator,' No. 625 (1714), but in 'Histrio Mastix,' 3, 99 (1710), and specifically for Yeomen of the Guard in Crowne, 1671. They were famous for their consumption of beef. Cowley says:

> "Chines of beef innumerable send me,
> Or from the stomach of the Guard defend me."

Sir William Davenant speaks in 1673 of

> "Beef that the greasie stomached Guard would please.'

Earle in his 'Micro-Cosmographie,' 1628, says that "the plain country fellow is a terrible fastener on a piece of beef, and you may hope to starve the Guard off sooner."

Another instance of this inept striving after far-fetched etymologies which have been often too rashly accepted is the **sirloin** of beef. It has for generations had an absurd story told about it, that it got its title of sir, to distinguish it from the commonalty of loins, from some monarch or (according to Swift, 'Polite Conversation, II.') James I., who loved it so well that he gave it the **accolade** [1] and knighted it Sir Loin. It is, of course, a mere misspelling of *sur-loin*, F. *sur longe*, L. *super lumbum*, the joint of beef above the loin, the supra-lumbar part. Following up the mistake, the joint which consists of a double sirloin receives the more honourable title of a **baron of beef**, "the knightly sir-loin, the noble baron of beef," supposed to be a pun on the word *Sir Loin*.

Among the vegetables which, until lately, appeared most frequently at dinner is first and foremost the **potato**, which is simply the native Haytian name *batata*, slightly altered by the Spaniards *patata*. The American sweet potato is a plant of quite a different family, a *convolvulus*, but it has the best of rights to its name, for it was called potato before that name was given to the white tuber which is now regarded as the true potato. There

[1] **Accolade** means the blow over the neck or shoulder with a sword given in conferring knighthood,—a French word, from L. *ad*, to, and *collum*, the neck.

have been confusion and corruption in the names given to it, both in the German, French, and Italian languages. The Germans call it *kartoffel*, a corruption of the name of *tartüffel*, properly the name of the **truffle**, but which not the less was transferred to the potato, on the ground of the many resemblances between them. The Italians transferred the name, but with a qualifying or distinguishing addition. They also called the potato *tartuffo*, but added *bianco*, the white truffle,—a name which has now given place to *patata*. Thus, too, it was with the French who called it *pomme*, apple, but *pomme de terre*, apple of the earth, even as in many of the provincial dialects of Germany it bears the name of *erdapfel*, or earth apple, to this day.

There are many condiments and sauces and spices used during dinner. The word **condiment** comes from the L. *condimentum*, that which serves to season, or gives a flavour to food (*condio*, *ivi*, *itum*, *ire*, to season, spice, render more savoury). **Pepper**, from L. *piper*—and we also speak of **peppercorn**, the **corn** or **berry** of the **pepper** plant, and now signifying something of no value. **Vinegar**, through the F. *vinaigre* (*vin*, wine, and *aigre*, sour), from L. *vinum*, wine, and *acer*, sour, an acid liquor obtained from wine, cider, and the like by the acetous fermentation. **Mustard**, OF. *moustarde*, F. *moutarde*, from OF. *moust*, F. *moût*, from L. *mustum*, must, or wine pressed from the grape but not fermented. **Spice** is the same word as **species** or **specie**. It comes from the L. *species*, or kind, through OF. *espice*, and in ME. meant both "a kind" and "spice." The latter sense is a queer specialisation, and must have come through trade. There were different **kinds** of these aromatic substances, and so **spices** came to be used for the substances themselves. **Allspice** is so called from its supposed composite flavour of clove, nutmeg, and cinnamon. **Cloves** receive their name, not from their fragrance or taste, but from their resemblance to a *nail*, which all must have observed, which in Latin is *clavus*, a nail, while the Spanish name for clove is *clavo*. **Nutmeg** is in ME. *note-muge*, a hybrid compound of ME. *note*, nut, and OF. *muge*, musk. **Cinnamon** is the Hebrew *ginnamon*, which is borrowed from some other Eastern tongue. The older English form is **cinnamom**, from L. *cinnamomum*, itself

from the Hebrew. But this English form was made over by scholars who were familiar with Hebrew, and thought cinnamom erroneous. **Ginger** is also an Eastern word. Its earliest English form was *gingwer*, from OF. *gengivre*, from L. *zingiber*, or *zinziber*, from Sans. *cringavera*, where *cringa* signifies a horn, and *vera*, shape, the name being given to ginger because the root is shaped like a horn.

I must not omit the word **kickshaws**, which is a corruption of the F. *quelquechose*, something. It is amusing to notice the variations that are played on the French words. It meant a "trivial thing" when the phrase was taken up by English writers as a term of the cuisine for a dainty and unsubstantial dish. Shakespeare has "kickshawses," "Twelfth Night," I. iii. 122; T. Brooks, in 1662, "kickshaws"; Dryden, "kec shose"; Milton, "kic shoes"; "kickshowes" in "Jack Drinn's Entertainment, 1616," II. i. 424. The word from its form was soon mistaken for a plural, and people spoke of a kickshaw. The latter part of the word seems to have been mentally associated with pshaw! the interjection of contempt, and the word assumed a connotation of something contemptible. Thus, in Ludlow's 'Memoirs,' 1697, "They made a very kickshaws of him" (p. 49). In the dialects it is applied to one haughty and contemptuous, "a proud kickshew" (W. York), and in a Cumberland poem dancing is called the kicksheaw of pride. The Germans have sometimes read their own word *geck*, a simpleton, into *quelque chose*, and so got *geckschoserie* out of it, as if foolery.

With **dessert** dinner ends: and the dessert is so called from the table being to a large extent cleared before the component parts of the dessert are partaken of, and the word comes from the F. *desservir*, literally to clear the table, from *des*, away, and *servir*, to serve. The talk is now very much over the walnuts and wine. The **walnut** has no connection with a wall, as if it were so called from growing against one. It means merely the foreign nut—AS. *wealh*, foreign, and *knutu*, a nut. The AS. *wealh* is, however, not a native word, but comes from the name of the Celtic tribe of *Volcæ*, whence also the word **Welsh**. The Teutonic race regarded the Celts as foreigners *par excellence*. In some parts of America the name walnut is given to the shagbark, a kind of hickory nut;

and the true walnut is known as the English Walnut, a term which involves a curious etymological contradiction. **Filbert** is the nut of the cultivated hazel, but how came filbert to be there? (1) Learned people hitched on the name to the classic story of Phyllis, the Thracian maiden, who, being deserted by her lover Demophon, was metamorphosed into a tree (G. *phyllis*, a leafy tree),—"The tree of Phyllis for her Demophon" (Chaucer, "Man of Lawes," Tale 63). Neckham, about 1200, calls the nut "nux Phillides," De Nat. Rerum, 484; and Gower tells the story how Phyllis was shaped into a nut tree,—"and after Phyllis, phillibert, yet for Demophon to shame unto this day it beareth that name." (2) Others, asserting that the original form of the word was phillibert, tell us that it was so named after Philibert, a king of France, who cultivated it according to Peacham, who speaks of the Philibert that loves the vale. (3) Other learned people say that it was probably so called because it was introduced into France by Sanct Philibert (or Filebert), of the Abbey of Jumiego, whence its Norman name (Noix de Filibert), or because it ripened about St Philibert's Day—*i.e.*, August 22, old style. For a similar reason the German name of the filbert is supposed to have originated in the time of its ripening, *Lamberts Nuss*, from St Lambert's Day, which is September 17; but this is a popular travesty of its historic name, *Lombardische Nuss*, "Lombard's Nut." (4) The truth is that the name of filbert is known only in England. There is no corresponding name either in France or Germany. The spelling with *ph* seems to be adopted only by those whose theory led them to connect it with Phyllis or Philbert. The name *filberde* is exclusively English, and expresses exactly the distinctive characteristic of the nut,—the fact, namely, that it just fills the beard (*i.e.*, the beards of the calyx with which it is surrounded), while the beard of the common hazel leaves about half of the nut exposed. It seems needless to look beyond the plain meaning of the elements of the word. It is an interesting instance of the ingenuity with which the folk contrive to read the right meaning into a word, in spite of all the theories of the learned.

The institution of afternoon tea has given occasion to the consumption of a great variety of cakes, and this leads me to speak of

two cakes — marzipan and simlin — which originated at a far earlier period than afternoon tea. I confess that I had never heard of the cake, either by its name of **marchpane**, which it bears in this country, or by its name of **marzipan**, which it bears in Germany, until about fifteen years ago, when I was in Lübeck, one of the towns of the old Hanseatic League, and found from the notices in the confectioners' windows that marzipan was the specialty of the place, and I soon afterwards learned that this sweetmeat is now imported chiefly from Germany, and in Germany largely from Lübeck, under the German name of marzipan, which has at least equal currency with the traditional English form of marchpane. I was more interested in the composition of the word than I was in the composition of the sweetmeat itself, and although not aware then that the etymology and history of the word was a sort of philological romance, I have ever since felt an interest in it. I was very much inclined to acquiesce in the etymology generally adopted for the latter part of the word—viz., *pan* or *pane*, from L. *panis* or *panem*, bread. As for the first half, *marci* or *Martius* (*Marcus Brolen*, German), it has now very generally been abandoned as an etymology, notwithstanding Hormayer's History of a Famine in the year 1407, in which he says that in Saxony, in memory of that sad time, are little cakes baked on St Mark's Day, which are called *marci panes*. The derivation from *maza panis* has found most favour. It seems to have been given first by the Venetian, Ermolao Barbara, who died in 1494. He says "they are called mazapanes, from *maza* and *pane*, as I think, although called *marcipanes* by others." Diez, Mahn, and Heyne have also given it their countenance. Maza, from L. *massa* (Gr. *masso*, to knead), that which united together like dough, would suit the famous confectionery very well. The difficulty however is, as we find the word marzipan used in four senses—(1) as the name of a famous confectionery, (2) as a little box, (3) as the name of a measure, and (4) as the name of a coin—how we are to reconcile these widely-differing meanings. The most thorough and the most recent investigation has been conducted by A. Kluyver, and the results are given by him in a most interesting article in the sixth volume of the 'Zeitschrift für Deutsche Wortforschung,'

edited by Frederick Kluge, 1904. He endeavours to prove that the name given to the coin is the source of all the other meanings. He identifies the word with the medieval L. *matapanus*, a Venetian coin, bearing a figure of Christ on a throne, for which we have the authority of Du Cange, who, under the head of Matapanus, defines it as a species of Venetian money, and then quotes from a MS. of Andrea Danduli (the grand old Dandalo?) of 1193, "Subsequently the Doge ordered silver money to be made for the first time, commonly called 'grossi Venetiani,' or Matapani, with the image of Jesus on a throne on the one side, and on the other the figure of St Mark and the Doge." I think there is evidence enough to show that the name of Marzapane in Italy, and Marzapanu in Sicily, was given to the boxes in which the marzipan was brought, these being of a uniform shape; and as these were of a uniform size, a marzipan box came to be a standard of measurement, so that ten marzipani came to be equal to one *moggio*—and so becoming accustomed to its signification of a tenth in weight, it came to be applied to the tenth in value of the standard coin, and coins of its value and of its name were manufactured. At the same time, it was found that there were Eastern coins in use of the same value, and with very much the same name. When the Crusades began, numerous Byzantine coins circulated among the merchants of the Levant which showed the above-described figure of Christ. The Saracens named the figure, and later the coin itself, *manthabān*—the sitting king, or the king that sits still. About the year 1100 the Romans learned to know this expression, and made themselves very familiar with it in the above-mentioned manner. The word *manthabān* came through the vulgar form by the Venetians, down finally to *matapan*, and as they in the year 1193 introduced a coin of the same value, it received in the mouths of the common people the same name. Either from the example of the Venetians, or from their initiative, the Italian rulers of the East issued such money. Thus there was in Bathrun, in the year 1202, whose ruler was a native of Pisa, a *mazzapan* agreeing so entirely with the Venetian *matapan*, that both stood in the same relationship—of a tenth to the chief coin of the country. If, then, *matapan* and

*marsapan* are so like in meaning, both also being names of coins which have the same value, and if, further, the pronunciation of *marsapane* and *massapan* was much the same, the question presses, should these three words not be led back to the same ground form? The question also is worth considering, that as the Fabyan Chronicles, vii. 587, in 1494 speak of a "marchpayne garnished with diverse figures of angels," there may not have been also upon the surface of these cakes figures of St Mark, or of Christ as afterwards He appeared upon the coins, and thus would all the names be united and harmonised.

**Simnel cake,** or Simlin, is the name given to a kind of rich sweet cake made of fine wheat flour, and offered as a gift, especially on Mid-Lent Sunday, which is called also from this custom Simnel, Refreshment, or Mothering Sunday. The name of Refreshment or Refection has been given to it with reference to the feeding of the multitude mentioned in the Gospel for the day (John vi. 1-14); the name of Mothering Sunday has been given to it in consequence of the rural custom of visiting one's parents and giving them presents on Mid-Lent Sunday, supposed by many to be derived from the custom in former times of visiting the mother church on that day. Herrick in his poem to Dianeme says,

> "I'll to thee a simnel bring,
> 'Gainst thou go'st a-mothering."

The name of simnel comes from the L. word *simila*, fine wheat flour, used by the great physician Celsus in the first century.

We close this chapter on Food with the word **post-prandial,** which signifies, after a meal, now generally after dinner, and is composed of *post*, after, and *prandium*, a breakfast or luncheon, —from *prandeo*, *prandi*, *pransum*, *prandere*, to eat before the principal meal, to breakfast, to eat in the morning. The Romans had only one regular meal, somewhere about three o'clock. Whoever could not, or would not, wait till that time, ate something before, as bread or fish, or even meat, &c.; but the nobler and higher classes of the Romans thought it improper to make this a regular meal with wine, &c.

# CHAPTER XIV.

## HIS DWELLING.

THE place where stones are dug for building purposes is called a **quarry**: it literally signifies a place where stones are squared, from L. *quadrare*, to cut square, through F. *quarrer*, to cut square.[1] The **house**, as it is called in AS., or **domicile**, as it is sometimes termed, from the L. *domus*, a house, whence we have also **domestic**, and **domesticate**, and **domiciliary**. **Habitation** signifies a place of abode, a dwelling (from L. *habitare*,[2] to dwell, and *habeo*, to have or possess). A habitation means a shelter as well as an abiding-place. The word **edifice**, from L. *ædes*, a house, is generally applied to a large structure, but it gives one or two words which are useful in a figurative sense, such as **edify**, to build up mentally or spiritually: a discourse may be edifying or unedifying, and in the former case it tends to the **edification** of the hearers. At an earlier period most of the houses in this country were thatched, as a very few of the older and the poorer are still. The **thatch** was put on the roof as a covering and a protection. The verb to "thatch" comes from the AS. *theccan*, to cover, and it is closely allied to the Ger. *deckan* and the L. *tego*,[3] to cover. The **eaves** are literally

[1] **Quarry**, the word used among falconers, &c., for game, especially that got by hawking (from OF. *corée*, F. *curée*), originally meant the entrails of the game (from L. *cor*, the heart), and given to the dogs at death, and now any game flown at and killed, dead game.

[2] The **habitat** (literally, it dwells) of a plant is its natural abode, the place where it is found. To **inhabit** means to dwell in it. The extreme north is not **habitable** or not **inhabitable**, and there are no **inhabitants** there. **Cohabitation** means dwelling together, especially as husband and wife **cohabit**.

[3] From *tego*, *texi*, *tectum*, *tegere*, to cover or weave, we have **tegument** and **integument**. A person is **de-**

the clipt edge of the thatch, this being the meaning of the AS. *efese*, and now they signify the edge of the slates or of the roof projecting over the wall. The **eavesdrop** is a fact of some importance in law. It frequently happens in the case of adjoining proprietors that neither is allowed to build quite up to the extremity of his possession, but each is obliged to leave a space for the eaves, and for the water which falls in drops from the eaves. This space is called the *yfesdrype* (eaves drip), and so an **eavesdropper** is a person who places himself under the eaves drip, that he may the better overhear what is said in the adjoining house or field. Shakespeare, in "Richard III.," V. iii., uses the word, "Under our tents I'll play the eavesdropper, to hear if any mean to shrink from me." A **mansard** roof has wrongly borne this name, for the architect, François Mansard (1598-1666), did not invent this kind of roof, the lower part of which is almost vertical and covered with windows. Such a roof permits the establishment of an upper storey but little inferior to the others, in place of a mere garret. What Mansard did was to reintroduce or to revive the use of such roofs in Paris about 1650, after they had for nearly a century before been employed by Lescot in the Louvre. We have still a **dormer** window, a vertical window also, but on the sloping roof of a house (a hundred years ago the word dormer was used by itself, and was the name for a sleeping-apartment), from the Latin verb *dormire*, to sleep; the same word from which we have our present word **dormitory**, which means a large sleeping-chamber with many beds. The **window** itself is an opening in the wall of a building for air and light (literally *wind-eye*, ME. *windaga*, Icel. *windauga*, from *vindr*, wind, and *auga* eye). A window **sill** is the timber at the foot of a window, the lower piece in a window frame, from L. *solum*, the lowest part of anything, and sometimes called with us the window sole. The Saxon *thrycan* meant to trample under foot,

**tected** when he is found out in what he wishes to conceal. We speak of the **detection** of thieves, and a **detective** is a policeman in plain clothes to find out criminals secretly. A **tile** is the L. *tegula*. To **protect** is to defend; we have the **protection** of the laws, and we had in this country a **Protector**, whose rule was called a **protectorate**. A **protégé** of mine means one whom I have taken under my care and protection. We speak of **undetected** crime and of **unprotected** innocence.

and *threscan* or *therscan* was to thresh. **Threshold** is the Saxon *thersh-wold*, the wood (*wold*) that forms the tread or step immediately under the door or gateway. A necessary **preliminary** to entering the house is to cross the threshold, the Latin name for which is *limen, liminis*, a threshold,—the word thus being composed of *pre*, before, and *limen* a threshold, and so meaning whatever precedes the main discourse or business, so that preliminary remarks are introductory. So, too, the word **eliminate**, L. *elimināre*, to turn out of doors (*e*, out of, and *limen*, the threshold), has come to mean to get rid of anything, to throw out or reject something from an argument. In Scotland it is still called occasionally the door-stane, or sole of the door; and in antiquated English it is the sill, from F. *seuil* and Saxon *syl*. The door sill is usually a step higher than the ground without, for the purpose of keeping the house dry, and hence the phrase (generally metaphorical) of stumbling at the threshold. As we enter the door we find that it has been left **ajar**, a word used only in connection with door or window, and meaning "on the turn." A **charwoman** is one who is engaged for an occasional turn. So the Swiss say, *Es ist mi cheer*, it is my turn. This comes from the AS. *cerre*,[1] a turn, from *cerren*, to turn; hence a door is said to be ajar when it is on the turn — ajar (being perhaps a corruption of *a-char*; AS. *a*, on, and OE. *char*, a turn). Where there is more than one storey (from F. *estorer*, to build), a stair is necessary to ascend. The **stair** has received its name from the AS. *stǽger*, which is derived from the verb *stigan*, to ascend or climb, which in the form *sty* or *stie* was in use as an English verb as late as the time of Spenser. *Stæger* and *stair*, though sometimes confounded with **step**, properly signify alike the entire system of successive steps by which we sty or climb from one floor to another, and they may therefore be considered as collective nouns. Thus Milton, "Paradise Lost," iii. 540-3—

> "Satan from hence, now on the lower stair,
> That scaled by steps of gold to Heaven-gate,
> Looks down with wonder at the sudden view
> Of all this World at once."

[1] From the same root we have the word **churn**, as to churn milk, literally to turn it about: comp. Ger. *kehren*, to turn.

But it is usual to divide the stair, where the height of the stones is considerable, into flights or sections separated by landing-places, and each might not improperly be considered as an independent stair. Now in the great majority of stairs there was but one intermediate landing-place, and of course the whole ascent from floor to floor was divided into two flights of stairs, and thus formed a pair of stairs,—a phrase which, although used by Palgrave, Hakluyt, Shakespeare, and others, and found in many English classics in the best age of our literature, has been supposed to be incorrect, in consequence of those who criticise the phrase imagining that stair is synonymous with step, or tread.

The word **room**, in AS. *rum* and in Ger. *raum*, signified originally space, generally ample space, or, as we say, roomy, and gradually came to mean a room or space in a house. The **drawing-room**, originally **withdrawing-room**, is the room to which the company withdraws after dinner. The **mirror** is so named from the F. *miroir*, to look at with wonder. There is often a **pier-glass** in the space between the windows, so called because the stone-work between the windows, like the mass of stone-work between the openings of a building, is called a **pier**, through the F. *pierre*, a stone, from L. *petra*, a stone or rock. In the drawing-room, as well as in the dining-room, are many beautiful **paintings**, or **pictures**, both words being derived from the L. *pingo*, *pinxi*, *pictum*, *pingĕre*, to paint; but the word **painting** comes through the OF. *paint*, past part. of F. *peindre*, to paint, while the word **picture** comes from the past. part. of *pingo*, viz., *pictus*. There is also a most excellent **miniature**. This word, although now employed to describe a portrait painted on a small scale and with minute finish, and although the phrase "in miniature" has come to signify on a small scale, or in a brief or abridged form, has no etymological connection with the L. *minor*, less, *minimus*, least, or *minuo*, to lessen or diminish. It comes through It. *miniatura* and F. *miniature*, from L. *miniare*, to colour with red or vermilion (p. 124), from *minium*, the Latin name for vermilion or red-lead. The name of miniature was originally given to the red letter traced with minium on MSS., missals, &c., to adorn the beginning of the chapters, then the fine painting of small subjects made on vellum,

parchment, in the MSS. and missals, and now fine painting in very small dimensions, usually on ivory or vellum, formerly always in water-colour, now often in oil. No doubt the small size of the miniature has led to its being connected in the minds of many with *minus*, small; so that it has ended by signifying a work of art of small dimensions, and a thing of small proportions in general. In the drawing-room is often seen a very fine **mantelpiece**, but although it is now differently spelt from *mantle*, a cloak, yet they were the same originally in spelling and meaning, for the old mantelpiece or mantelshelf was formed like a hood to intercept the smoke, and both came from the OF. *mantel*, from the L. *mantellum*, a cloak, but which itself came from the L. *manus*, a hand. **Chimney-piece** signifies also a piece, or shelf, over the chimney or fireplace. The word **chimney** comes through the French, from the L. *camīnus* (Gr. *kamenos*), a forge, or smelting furnace, or oven. It came to be used for any fireplace or hearth (the earliest meaning in English), and then, in particular, for the smoke-flue or vent. The fireplace, within the fender and below the grate, is often laid with mosaic, and partly with **encaustic**,[1] tiles. The **fender** is merely a contraction of the word **defender**, as its purpose is to defend the carpet from the hot cinders or ashes; while **grate** comes from the L. *crates*, a framework composed of bars, with interstices, originally of wood or hurdle, but afterwards of iron bars, as of a grating, and especially a grate made of iron bars for holding coals when burning. The **mosaic** tiling has nothing to do with Moses, or with the Mosaic economy, but is so called as being specially a work of art, and by the Romans was spelt *musaicum opus*, "musaic work," as being work carried on by the inspiration of the Muses. Sometimes where there is a wood fire and logs are burned, the iron bar which supports the end of the logs is called **andiron**. The word is so much more used in America than here that it is supposed by many to be an American word. So far from this being the case, we find the OE. *auntyre*, also *aunderne*, *aundyrne* (from OF. *andier*, now spelt *l'andier* by

[1] **Encaustic** signifies literally wrought with fire, from Gr. *enkaustikos* (*en*, in, and *kaustikos*, caustic, from *kaio*, to burn).

coalescence with the definite article). These were naturally corrupted at an early date to andyron or andiron. Other varieties are end-iron (A.V., Ezekiel xl. 43, margin), hand-iron (Florio Quarles), and land-iron. In 1541 "three old great laundirons" are valued at 5s., and in 1557 two "laundeirons" are again mentioned in company with "one payr of tonges"; and in an inventory dated 1685 we find "one iron pot and one land-iyron." In the drawing-room we greatly admired the **ceiling**, so called from its being above or over the room, and derived from the F. *ciel*, which has the same meaning, although it signifies also heaven, and comes from the Latin word for heaven, viz., *cœlum*, from which also we have the word **celestial**. A smaller but prettily furnished room near the drawing-room is called the **boudoir**, F., lit. a place to sulk in, being the lady's private sitting-room: the word is French, and comes from the verb *bouder*, to pout or sulk. The origin of the French verb *bouder* is not known, neither is the origin of our word **sulk** very certain. It was not in use in our language—at least, it was not found in our dictionaries—earlier than Todd's edition of Johnson, where it appeared at the same time, with much the same meaning, as **sullen**, which meant at first solitary, and came through the French (OF. *solain*) from L. *solus*, alone (whence our adjective *sole*). It then had very much the same meaning as, and has a certain connection with, **sulky**, which means sullen and solitary, and wishing to be left alone—in the sulks. In the bedrooms we also saw a **cheval-glass**, so called from the F. *cheval*, a horse, either because it is so heavy that it required a strong support, or so big that a horse might see himself in it, as the whole person can be seen from head to foot. In most of the bedrooms we saw **chests of drawers**, and only then did it dawn upon us that they were so called because they contained a great many sliding boxes which could be drawn out. In one of the bedrooms we saw what was called a **tester-bed**, with a flat canopy over its head, from the OF. *teste*, F. *tête*, the head, from the L. *testa*, an earthen pot, hence a hard shell, the skull. **Counterpane**, a stitched cover for a bed, is so called from OF. *coute*, a covering, and L. *pannus*, a cloth

coverlet, altered to F. *courte-pointe*, a counterpane, corrupted into *contre-pointe;* or from OF. *coulte-pointe*, from L. *culcĭta puncta*, a stitched quilt, the upper covering of a bed, having the stitches arranged in patterns for ornament. The Latin word *culcita* signifies anything stuffed with feathers, down, wool, &c., as a feather-bed, cushion, mattress, pillow, and from this Latin word *culcita* our word **quilt** is derived. The Latin word *puncta* is from the verb *pungo, pupŭgi, punctum, pungĕre*, to prick or sting, to penetrate as with the point of a needle, a small hole. From this word, too, we have **pungent**, meaning sharp and prickly to the taste or smell. We speak of the pungent taste of mustard and of the pungent smell of ammonia, while **compunction** expresses our bitter feeling at having done wrong, differing from remorse in our sometimes feeling compunction before doing wrong. As the word **point** comes from *punctum*, we **appoint** a man his work, and he may often be **disappointed**. To **expunge** is literally to strike out with the point of a pen. Also an **alcove**, a recess in a room, from It. *alcova*, a place in a room railed off to hold a bed, from the Arabic *al gobah*, a tent. In almost all the rooms were **carpets**. A carpet is a thick covering for floors, originally made of different rags pulled to pieces, corresponding to the Scotch word still used, "a clouty carpet," made up of snippings and clippings of various kinds got from tailors as well as saved up from mendings and makings at home—from the verb *carpere*,[1] to pluck or pull in pieces. It seems to have been used originally as a carpet for the table, and afterwards for the floor. Hence the phrase, perhaps, "on the carpet" may mean "on the council table," under consideration or discussion, if not from the F. *sur le tapis*. On the walls of one of the rooms we saw a kind of carpet-work with wrought figures, specially used for decorating walls, called **tapestry**, from the Latin word *tapes*,

[1] The verb *carpo, carpsi, carptum, carpere*, to pick, pluck, or seize, gives us also to **carp** at, to find fault with one's words and actions in an unreasonable and ill-natured spirit. An **excerpt** is a piece extracted (gleaned) from an author or from a writing. **Scarce** (from low L. *scarpsus* for *excerptus*) means scantily supplied, to be had in very diminished quantity.

*tapētis*, a carpet, and F. *tapis*, a carpet. It is often called an **arras**, from Arras, in Northern France, where it was first manufactured.

The kitchen, the scullery, the pantry, and the laundry are about the only parts we have yet to visit. The **kitchen** is the room where the food is cooked, and on that account it has received its name, for it comes from the same root as the cook who rules in it, as does also the German word *küche* and the F. *cuisine*, all from L. *coquīna*, the kitchen, from L. *coquo*,[1] to cook. There are a great variety of **utensils** (vessels or implements used in domestic economy), so called from F. *utensile* and L. *utensilis*, fit for use, from L. *utor*, to use. The word **tureen** signifies a large dish for holding soup at table—according to one view, so called from the material of which it is made, "an earthenware dish," through the F. *terrine*, from the L. *terra*, the earth, and said to have been spelt at one time *terreen*. According to another etymology, it was first used at Turin, in Piedmont, and has from that city derived its name. A **trivet** excited my curiosity as to its signification, until I found out that this movable iron frame on the fire-grate for supporting kettles had originally three feet, and with this it stood so firmly that to say anything was "right as a trivet" was to say that it was perfectly right, or stood steadily, as a tripod. The name comes through the OF. *trepied*, from L. *trīpes*, *tripedis*, from *tres*, three, and *pedes*, feet. **Lumber-room** is a very convenient room in any house, however large, but the word has had a strange history. The Langobardes, or Lombards as the name was contracted into, became at an early period the competitors with

[1] From L. *coquo*, *coxi*, *coctum*, *coquĕre*, to cook, we derive also **biscuit** (see p. 183), literally twice cooked (through F. *biscuit*—from L. *bis*, twice, and F. *cuit*, done or baked, from L. *coctus*), a kind of bread baked hard for keeping. To **decoct** is to extract the flavour of anything by boiling. If a plant be boiled in water, the strained liquor is called a **decoction**. **Precocious**, L. *præcox*, *cŏcis*, or *cŏquis*, soon cooked, but metaphorically almost =mature, means ripe in mind before the usual time. The **apricot** is allied to the plum, and seems to have got its name from its ripening early—*præ*, beforehand, and *coquere*, to ripen. Our word **culinary**, signifying belonging to the kitchen or to the art of cookery, or used in the kitchen, is from the L. *culina*, the kitchen (for *coquitina* or *coctina*).

the Jews as the capitalists and pawnbrokers of the Middle Ages. Lombard Street in London, still the street of bankers, marks the site of the Lombard colony in London, and they have left their name not only on our streets but in our language, for a lumber-room is the **Lombard** room, the room where the Lombard pawnbrokers stored their unredeemed pledges. Hence after a time furniture stored away in an unused chamber came to be called lumber; and since such furniture is often heavy, clumsy, and out of date, we call a clumsy man a lumbering fellow, and our American cousins have given heavy timber the name of lumber, and call the man who fells it a lumberer. With us now a lumber-room signifies a room in which useless things are heaped together in confusion.

The **scullery** is the place for dishes and other kitchen utensils. There are various opinions as to the origin of this name. Apparently the safest is that it comes through the OF. *escucher*, from the late L. *cutellarius*, from L. *scutella*, a tray. The **pantry** is the room or closet for provisions, &c. It is not so named, as some have easily conjectured, from its being the receptacle, if not of pots, at least of pans, because no pan ought to be found there; but it is from the French word *paneterie*, a place where bread is distributed, through the late Latin from L. *panis*, bread, and this from the root *pa*, to nourish. The **laundry** is the place or room where clothes are washed or dressed, from the L. *lavo*,[1] *lavāre*, to wash. Before leaving the house we look into the smoking-room, and find there a box of **matches**, less needed now, except for this purpose, in the days of electric light. They are called matches through the F. *meche*, from the late L. *myscus*, from Gr. *mycea*, the snuff or wick of a lamp which is easily rekindled. It used frequently to be called **tinder**, which signifies anything that kindles from a spark. The root is found in AS. *tindan*, to kindle, Ger. *zünden*. **Lucifer** matches (from *lux*, *lucis*, light, and *fero*, I bring),

[1] From this verb we have also **laundress**, **lavatory**, a place for washing and brushing oneself up; and to lave signifies to wash or bathe, while some think that the aromatic plant called **lavender** obtained its name from its being laid with newly washed clothes. There can be no doubt that the word lava comes from the same root.

light-bringing matches, were great improvements on these. We also saw there some beautiful **meerschaum** pipes—*i.e.*, tobacco pipes, of which not merely the bowl but the stem, except the mouthpiece, are made of meerschaum, from the German word of the same name—literally sea-foam, from *meer*, sea, and *schaum*, foam, said to be a literal translation of the Persian name *kef-i-daryā*, alluding to its frothy appearance, but being really a hydrous silicate of magnesium occurring in soft, white, clay-like masses.

On leaving the house we were taken into the garden to see what was called the **pavilion.** This word comes to us through the F. *pavillon*, from the L. *papilio*, by the usual change of *p* into *v* and of *li* into *il*. The Latin word *papilio* signified originally a butterfly, but in late Latin, and even in Pliny and Tertullian, came to signify a tent, colours, or a flag. It came to signify this apparently from the flapping of the canvas, like a butterfly—literally that which is spread out like the wings of a butterfly. It is now generally used either of a large handsome tent or of a building, to describe the projecting part of a structure usually more elevated than the rest, and often domed and turreted. The word **papilionaceous** is applied to plants of the leguminous order, as the pea, from the butterfly shape of their blossom. In the immediate neighbourhood were the remains of an old **castle** (L. *castra*, a camp, and *castellum*, diminutive, a fortified place), now mostly in ruins, except the **parapet**, a rampart breast-high. This word **rampart** signifies literally that which defends from assault or danger, from F. *rempart* (originally *rempar*), from *remparer*, to defend (*re*, again, and *em*, to = *en*, in, and *parer*, to defend), from L. *parare*, to prepare or keep off, which also gives us the word **parry**, to ward or keep off. The word parapet, then, signifies a breast-high wall—literally, a protection for the breast, through French from It. *parapetto*, *para*, a protection, from It. and L. *parare*, to protect, and It. *petto*, from L. *pectus*, the breast.

## CHAPTER XV.

### HIS MENTAL FACULTIES.

THE mind (L. *mens*),[1] while in one respect a single and indivisible thing, may yet be divided into various faculties, each of which may be recognised as in some measure independent of the rest, and as possessed in various degrees of power or activity, so as to give rise to the variety of talents and dispositions observed among mankind: such are **consciousness**, the knowledge which the mind has of its own acts and feelings, from L. *conscio*, to know with one's self—*con*, with, and *scio*,[2] to know; **perception**, the act of perceiving or discerning, through F. *percever*, *apercevoir*, from L. *percipio*, *percēpi*, *perceptum*, *percipĕre*, to perceive, from L. *per*, perfectly, and *capio*,[3] to take. **Attention** means the steady application of the mind, from L. *ad*, to, and *tendo*, *tetendi*, *tensum* and *tentum*,

[1] From this word we have, if not **mind** itself, such words as **mental**, belonging to the mind. To **mention** or make mention of anything is to call attention to it without any fuller treatment of the subject. To **comment** is to write explanatory notes. **Demented** means literally out of one's mind, infatuated, or mad. "The lassie's demented," said Dumbiedykes (Scott), (*de*, out of, and *mente*, the mind). A **vehement** person is one whose mind carries (*vehit*) him along with impetuous energy. A **memento** (imperative of *memini*, I remember) is something that reminds, a remembrancer.

[2] From *scio*, *scivi*, *scītum*, *scire*, to know, we derive **science**, **scientific**, **sciolist** (one who knows things superficially), **conscience**, **conscientiousness**, and **consciousness**; **nice** (F. *nice*) in old English meant *ignorant* (L. *nescius*, not knowing, or simple), by-and-by it came to mean fastidious, but also pleasant, gratifying, a nice taste, and a letter nicely written. We have still **nescience**, signifying want of knowledge, ignorant. **Omniscience** means the knowledge of (*omnis*) everything. God is **omniscient**. We also speak of God's **prescience**, or fore-knowledge; **prescient** means knowing beforehand, foreseeing.

[3] From *capio*, to take or hold, we have an immense number of derivations, such as **cable**, **capable**, **capacious**, **incapable**, **incapacity**, **captious**, **captivate**, **captive**, **to catch**, **to chase**. To **accept**, **acceptable**, **acceptation**, **anticipate**, **conceive**,

*tendere*, to stretch.[1] The **memory** is that faculty by which we keep things in mind or in the mind, and it has been said that it is from consciousness and memory that we acquire the conviction of our own personal identity—that is, that we are the same persons to-day that we were yesterday. The word comes from the L. *memoria* (from *memor*, mindful), akin to the Sans. root *smri*, to remember; and this word **remember** comes from the same root through OF. *remembrer* (F. *rememorer*), from L. *rememoro—re*, again, and *memoro*, to call to mind. A **reminiscence** is through the French from the L. *reminiscor*, to call to mind, from *re* and (root) *men*, whence we have *mens*, the mind. **Imagination** is the faculty of forming images in the mind, from L. *imago*, an image, from the root of L. *imitor*, to imitate. All these faculties are perhaps possessed, but in a much less degree, by the lower animals,—but the powers of judgment and reasoning are powers which they do not possess. **Judgment** is the faculty by which we compare evidence and decide what is right to be done, from the L. *jus*,[2] *juris*, right or law. **Reason** is the faculty by which we draw our conclusions, and determine what course we ought to follow: it comes from the Latin word *ratio, ratiōnis*, signifying a calculation, from *reor*,[3] *ratus*, to think. Reason is that faculty which distinguishes men from the brutes, that mental characteristic by which he comes through the processes and arrives at the results of reasoning. **Logic** is the art of reasoning (Gr. *logikē*, from *logos*, speech or reason), and a **logician** is one who is

**preconceive, deceive, deception, deceit, except, incipient, intercept, occupy, participate, perception, precept, preceptor, receive, reception, receptacle, recipient, susceptible.**

[1] From this verb we have to **tend, tendency**; we **tender** the amount of a debt; a **tendon** is the sinew or hard end of the muscle which binds it to the bone. A **tent** is covered with stretched-out canvas. The sick require **attention**, and a great man may have many **attendants**. We have **contentious** people always **contending**, and **pretentious** people always **pretending**. We have people who **intend** and have always good **intentions**. The cold is often **intense**, and events are **portentous**, — yet people must **superintend** the work.

[2] From *jus*, right, we have **judge** and **judicial** and **jury** and **jurisdiction** and **jurisprudence**. **Injure** and **injury, justly, justification, adjudge, adjust, prejudge, prejudice, prejudicial**, these last three meaning to judge of beforehand.

[3] From the verb *reor, ratus*, to think, reason, or calculate, comes **rate, ratable, ratio, rational, unreasonable, irrational.**

skilled in reasoning. The logical form of any argument is called a **syllogism** (Gr. *sullogismos*, from *sun*, together, and *logizomai*, to reckon), consisting of three propositions: the first two are called the **premises**, and the third the conclusion. A **proposition** (L. *pro*, before, and *pono*, *posui*, *positum*, *ponĕre*, to place) is a form of speech in which the predicate is affirmed or denied of a subject. This word **predicate** means, then, what is affirmed or denied of the subject (L. *prædicatus*, made known, from *prædĭco*, I declare—*præ*, before or openly, and *dico*,[1] *dicavi*, *dicatum*, *dĭcare*, to proclaim). **Predicament** is a term in logic meaning one of the general classes under one or other of which all may be arranged, such as substance, quantity, &c., but it has come to signify also in common speech a peculiar position, a difficult or dangerous situation. The verb predicate is sometimes ignorantly used for the word **predict**, to foretell, but the two words come from different verbs, to predict coming from the L. *prædīco* [1] (*præ*, before, and *dico*, *dixi*, *dictum*, *dicĕre*), to tell beforehand, to prophesy. The first two propositions in the syllogism are called, as I have said, the **premises**.[2] The word comes from the L. *præmitto*, *præmisi*, *præmissum*, *præmittere* (*præ*, before, and *mitto*, to send), to send before, and in this connection is from L. (*sententia*) *præmissa* = (a sentence) put before = the two propositions sent or stated before the conclusion is drawn. There are various **fallacies** in syllogism—the word comes from the L. *fallaciosus*, deceitful, from *fallo*, *fefelli*, *falsum*, *fallĕre*, to deceive, so that a fallacy and a sophism are much the same in meaning. A **dilemma** in logic is an argument equally conclusive by contrary suppositions, also an argument in which you are caught between two difficulties, a state of perplexity hard to

[1] The Latin word *dico*, *dicare*, soon came to signify not merely to publish or proclaim, but to devote or consecrate to a deity in a set form of words, *dedĭcāre*, to **dedicate**; it gives us also from the L. *abdĭcāre*, the word to **abdicate**, to renounce, to disclaim, to give up anything.

[2] The word **premises**, so frequently applied colloquially for house or buildings, or out-buildings, as when we say he is somewhere about the premises, is supposed to have been taken originally from the custom of beginning leases with the premises setting forth the grantor and grantee of the deed,—the sense was transferred from the description of these to the thing leased, and came to be used in the present vague way; so to **premise** means to make an introductory statement.

decide. The word comes from the Gr. *dilemma*, a double proposition (*dis*, twice, and *lemma*, anything received, an assumption, from *lambano*, I take), any difficult or doubtful choice; while the phrase, the horns of a dilemma, means literally the horns which will toss you, whichever of the two you seize, or two alternatives, each of which it is equally formidable to encounter. To be in a dilemma is in common speech equivalent to being in a **quandary**, and it describes well the state of doubt and perplexity in which every one finds himself who attempts to give the origin of this word. Some have suggested that it is a corruption of the Middle English word *uandreth*—from Icelandic *vandr* (difficult); others regard it as an abbreviation of *hypochondry*. But on the whole there is the strongest leaning to its being a corruption of the F. *qu'en dirai-je?* (What shall I say of it?) To all these suggestions it has been objected that the original stressing is *quandāry*. Johnson, however, and Webster, as well as many others, put the stress on the first syllable. It would not do to reject a possible etymology because people ignorant of the original language may mispronounce the word when they use it: there are not a few syllables in words taken both from L. and Gr. which are pronounced even by educated people long where the L. is short, and short where the L. is long. A mayor of one of the English county towns complimented the late Dr Haig Brown at a public dinner on possessing two of the greatest qualifications of headmaster of a great public school—viz., the *fortĭter in re* and the *suavĭter in modo*. The headmaster in reply said he appreciated more the quality than the quantity of this praise. The word **instinct**, or the impulse by which animals are guided, apparently independent of reason or experience, is derived from the L. *instinctus*, from *instinguo*, to instigate, to compel—*in* and *stinguo*.[1] Instinct, then,

[1] The verb *stinguo, stinxi, stinctum, stinguere*, to mark, supplies the root of **distinguish**, which means to separate by marks or notes of difference, and hence **distinction** signifies a noted separation from others and a mark of pre-eminence. By such marks a difference becomes "distinguishable," and the marks of difference themselves are **distinct** and **distinctive**, the opposite to which is "indistinct." On the other hand, to **extinguish** is to blot out, or erase with a point, similar to **expunge**, and that which is so blotted out is **extinct**.

is that which incites or stimulates; and the word is applied to that natural impulse which urges the inferior animals to actions which they perform without the deliberation that reason implies, and frequently without knowing what they do, urged on by an internal faculty (indicated by the prefix *in*) implanted in them by their Creator. The word is sometimes used with reference to human beings, to describe desire or aversion acting on the mind without the intervention of reason or deliberation, as Shakespeare describes Sir John Falstaff as a coward by "instinct." "Thou knowest I am as valiant as Hercules: but beware instinct; the lion will not touch the true prince. Instinct is a great matter; I was now a coward on instinct. I shall think the better of myself and thee during my life; I for a valiant lion, and thou for a true prince."—"I. Henry IV.," II. iv. That which is done without the application of reason, by the mere impulse of nature, is said to be done "instinctively." "The very rats instinctively had quit it."—Shakespeare, "The Tempest," I. ii.

The intellect in man appears to comprehend two orders or **faculties**—the knowing faculties and the reflecting faculties. The word faculty (L. *facultas*), from L. *facilis*, easy, means the power of doing anything. The order of intellectual faculties earliest developed in our minds comprehends those which are limited expressly to the attainment of knowledge, and are therefore usually called the knowing faculties. They are the faculty of language, and the faculty for observing external objects.

## CHAPTER XVI.

### OUR SPOKEN LANGUAGE.

**Language** is that which is spoken by the tongue. The word comes to us through F. *langage*, from *langue*, from L. *lingua* (old form *dingua*), the tongue, akin to L. *lingo*, Gr. *leicho*, Sans. *lih*, to lick. The **lingual** muscle is the muscle of the tongue, *l* is a lingual letter, a **linguist** is one skilled in languages, and **linguistic** studies form part of a liberal education. There can be no doubt that our **mother tongue** deserves this name from the manner in which it has been acquired, for the child learns to speak from intercourse with those in whose care he is placed, and he learns single words by imitation. By this we do not merely mean that cries (the pooh-pooh theory) and imitations of natural and animal sounds (the bow-wow theory) furnished portions of the primitive vocabulary of man; but that this in its extent consisted in reproductions or reflections of the sounds heard by him or made by him, or the vocal murmurs and functional noises that were repeatedly in his ears. Neither must we forget the part that **gesture**, L. *gestus* (from *gero*), posture or motion, must have played in the development of speech. It aided in making speech articulate and intelligible. Had man not been an erect animal with free hands he never would have possessed language proper, nor, for that matter, any effective means of communication. Had he not elected, or been constrained, to employ his hands in other ways, gesture-language might perhaps have sufficed for the wants of the early man. As it is, gesture-language and speech proper went hand in hand, and it was long till the latter could dispense with the former. As Wedgwood has shown, a person terrified by a

bull would find it convenient to make known the object of his alarm by imitating at once the movements of the animal with his head and its bellowings with his voice. A cock would be represented by an attempt at the sound of crowing, while the arms were beat against the side in imitation of the flapping of the bird's wings. It is by signs like these that Hood describes his raw Englishman as making known his wants in France:—

> "'Moo' I cried for milk,
> And if I wanted bread, my jaws I set agoing,
> And asked for new-laid eggs by clapping hands and crowing."

There would be neither sense nor fun in the caricature if it had not a basis of truth in human nature, cognisable by the lazy and unspeculative class for whom the author wrote. A jest must be addressed to the most superficial capacities of apprehension, and therefore may often afford better evidence of a fact of consciousness than a train of abstruse reasoning. It is on that account that so apt an illustration of the only comprehensible origin of language has been found in the old story of an Englishman at a Chinese banquet who, being curious as to the composition of a dish he was eating, turned round to his native servant with an interrogative "quack-quack?" The servant answered "bow-wow!" imitating as clearly as if he spoke in English that it was dog, and not duck, that his master was eating. The communication that passed between them was essentially language, comprehensible to every one who was acquainted with the animals in question,—such language, therefore, as might have been used by the first family of man, as well as by persons of different tongues at the present day.

In English, as in other living languages, there are numerous words which, although seldom or never found in written literature, are constantly and largely employed in every-day and familiar conversation. At first these colloquial terms may have been mere vulgarisms, but by coming into general use many of them have been gradually taken up into the language.

Under the head of spoken language I would include (1) nicknames, (2) words expressive of contempt, and (3) slang words.

(1) **Nicknames.**—The word nickname has now come to signify very much a sort of contemptuous name, a name given to a person in contempt, derision, or reproach; but it was not originally so, except in the case of those names which were given to us by our school companions, who found out our weak point, and bestowed upon us a nickname which, however it exaggerated the characteristic to which it had reference, yet had the unintentional effect of making us see our folly and amend our ways. None the less, however, did the nickname remain, and after fifty or sixty years is occasionally repeated. But the nickname originally was merely an **eke name**, where the word became misdivided into **a neke name**. The word **eke**, both in Scotch and English (witness John Gilpin, "a train-band captain eke was he"), signifies, as an adverb, in addition to, or likewise; as a noun, an addition, as when you put an eke on a beehive; and as a verb, to *add*, as in the phrase to eke out. So an eke name, or a nickname, was something added to the original name—what the Latins called an *agnomen*, what in many parts of the island is called a **to-name** (a name added to the original), and in Aberdeenshire is called, from their local pronunciation, a **tee-name**—a name added *to*, or *tee*, the proper name to distinguish different people of the same name from one another. In some of the fishing villages in Buchan, where you have a great many John Stephens, and William Buchans, and James Cordiners, &c., it is usual to distinguish them in the grocers' books, and then in common speech, by these additional names; so that I can well believe the story told in an article on "Fisher-Folk" in 'Blackwood's Magazine' in 1842. It is there said that on one occasion a person had occasion to call on a fisherman of the name of Alexander White in one of the Buchan fishing villages. Meeting a girl, he asked her, "Can ye tell me far Sawny Fite lives?" "Filk Sawny Fite?" "Muckle Sawny Fite." "Filk muckle Sawny Fite?" "Muckle lang Sawny Fite." "Filk muckle lang Sawny Fite?" "Muckle lang gleyed Sawny Fite," shouted the stranger. "Oh, it's 'Goup the lift'[1] ye're seekin'," cried the girl;

[1] The phrase "Goup the lift" means in Scotch "staring at the sky," and in all probability the person so named may have been a

"and what the mischief did ye no speir for the man by his richt name at ance?"

(2) **Words expressive of contempt.**—These are very numerous. I shall give some specimens which occur to me as I write, without presenting any particular order or special classification. *E.g.*, **nincompoop**, the name given to a simpleton or silly fellow, is said to be a contraction of the three Latin words *non compos mentis*, meaning not having power over himself, or over his mind, —the word *com* for *con*, and *pos*,[1] a contraction for *pŏtis*, an adverb like *satis* and *magis* (from *pos*, whence *compos* and *impos*), signifying having power to do anything. *Impos* (*in*, and *pos* or *potis*) signifies not master of, without power over anything; hence the Latin expression *impos animi sui* (used by Plautus), not master of his reason, not of sound mind, out of one's wits. **Ninny**, a childish person (from It. *ninna* and Sp. *nino*, an infant), said to be an imitative word from the lullaby *ninna-nanna*, for singing a child to sleep. It may be that all these words came originally from the L. *nanus* or *nana*, a dwarf. The word **snob** is supposed to be of Scandinavian origin, and is generally identified with the Icel. *snápr*, a dolt or idiot with the idea of a pretentious person, a boaster. We have in provincial English the word snob used for a vulgar, ignorant person who apes gentility, and in Suffolk for a journeyman shoemaker. It is a strange thing that particular trades, or professions,

native of Pennan, a fishing village in Aberdeenshire, under the shelter of a great cliff which overhangs the village, so that the people are compelled to go about with their heads in the air, and can be recognised by this peculiarity.

[1] The Latin verb *possum*, *potui*, *posse*, to be able, to have power, comes from this word (*potis*, and *sum*, I am), whence also we have such English words as **possible**, capable of being or occurring. We speak of the **possibility** of mistake, or of a bare possibility. Some people confound **difficulty** with **impossibility**. **Potent** is powerful, but it is applied rather to physical and moral influence than to direct force. We speak of a powerful engine, but of a potent prince or a **potentate**, and Shakespeare makes one of his characters exclaim, "O most lame and **impotent** conclusion." We have in English grammar the **potential** mood, indicating that a thing may or might be. **Omnipotent** means all-powerful. **Power** is from the OF. *pooir*, mod. *pouvoir*. **Puissant** (F.) means powerful: we speak of a puissant prince, and Shakespeare speaks of the "most puissant Cæsar," and Tennyson uses the word **puissance**, whence he says—

"And thro' the puissance of his Table Round,
Drew all their petty princedoms under him."

or ranks of life which are supposed to involve something effeminate, or mean, or opprobrious, are taken as the types of these qualities. Thus that vile sarcasm on tailors which wickedly declares a tailor to be but a vulgar fraction of a man is of quite dateless antiquity; while the word snob has from an early period been applied to shoemakers. That there has always been believed to be a tendency in them to pretend to be in a different sphere from what they were is evident from the old Roman proverb, "Ne sutor ultra crepidam"—the shoemaker should not go beyond his last. This certainly implies that he was more inclined than others to do so. In France, however, they do not typify this class by a shoemaker but by a grocer, an *épicier* being with the French the very beau-ideal of twopenny flash and beggarly magnificence. Disraeli, in his 'Henrietta Temple,' says: "Of all the great distinctions in life, none is perhaps more important than that which divides mankind into the two great sections of nobs and snobs." Captain Armine was a **nob**, and the poor tradesman a **snob**. It has now come to signify colloquially a toadying or blatant vulgarian. Thackeray, who wrote the 'Book of Snobs,' says in his 'Irish Sketch-book' that "a vulgar man in England displays his character of snob by assuming as much as he can for himself, swaggering and showing off in his coarse, dull, stupid way"; and in his 'Book of Snobs' he says: "He who meanly admires mean things is a snob—perhaps that is a safe definition of the character." In the 'Pall Mall Gazette' of 1st March 1884 we are told that "Admiral Maxe's French guest was strongly impressed with the healthy hatred in which three things, the 'quack,' the 'humbug,' and the 'snob,' are held by the Englishmen with whom he associated in England." On being asked here what a snob is, he said: "An individual who would enjoy living in a dirty hole provided it had a fine frontage, and who is absolutely incapable of valuing moral or mental greatness unless it is first admired by big people." There are numerous adjectives and other derivatives, such as snobbish, snobbishness, snobbery, snobocracy, &c.

**Silly**, which now signifies weak in intellect, originally meant blessed or happy. Trench, in his Glossary, says: "A deep convic-

tion of men that he who departs from evil will make himself a prey, that none will be a match for the world's evil who is not himself evil, has brought to pass the fact that a number of words, signifying at first goodness, signify next well-meaning simplicity; the notions of goodness and foolishness, with a strong predominance of the last, for a while interpenetrating one another in them, till at length the latter quite expels the former, and remains as the sole possessor of the word." This is emphatically true with reference to this word silly, which is the same word as the German *selig*, and has successively meant (1) blessed, (2) innocent, (3) harmless, and (4) weakly foolish. The word **innocent** has passed through a similar experience. It comes to us through the F. *innocent*, from L. *innocens* or *innocentem*, harmless, blameless (*in*, not, and *noceo*, to hurt), pure, spotless; and so has come, when used as a noun, to signify a person deficient in intellect, almost an idiot. The word **simple** has shared a similar fate. Originally it signified simple in the sense of single, through F. *simple*, from L. *simplex*, lit. one-fold, single, as opposed to *duplex*, two-fold, or double (whence **duplicity**). The L. *sim*, or *sen*, or *sem*, comes from the Aryan root *sama*, same, which appears in L. *singuli*, one by one; *semper*, always alike; *semel*, once; and *simul*, together. The second half of the word *simplex* comes from the Latin word *plicare*, to fold, and so means one-fold, not combined, uncomplicated, undesigning, and afterwards came to signify silly. This meaning appears in its full force in the word **simpleton**, which exhibits a double suffix *-t-on*, which is very rare; yet, as Skeat points out, there is at least one more example of it in the old word *musk-et-oon*, a kind of musket—F. *mousqu-et-on*. The word simpleton signifies not merely a foolish fellow, but one weak in intellect. **Unsophisticated** is another of the same. It is, literally, unadulterated, unspoiled, ignorant of crooked ways and wiles, but is now almost universally used in the sense of rustic, simple, or ignorant. It has gradually sunk from its high estate until it has reached its present degradation; for a **sophist** was originally a wise teacher (from Gr. *sophia*, wisdom), and owes its evil sense to the Dialogues of Plato, in which the reasoning of these professors was attacked by Socrates. Perhaps none of

these terms of contempt have departed farther from the original meaning than the word so frequently used by so many in utter ignorance that it ever had any other meaning than the one it bears—I mean the word **idiot**. This word idiot, signifying generally a person deficient in intellect, a born fool, as distinguished from a **lunatic**, who is usually violent, although this is also occasionally implied in the word idiot, as in the line,

> "A tale
> Told by an idiot, full of sound and fury,
> Signifying nothing,"

comes from the Greek word *idios*,[1] one's own, or peculiar. The word, however, did not come to bear the meaning so much from any peculiarity in the man, distinguishing him from those around him as having less sense than they, but from the Greek word *idiotes*, which meant at first merely a private person as distinguished from one who held a public office, a man in private life and not belonging to the public. When the Romans came to use the word, and to adopt it under the form of *idiota*, they went farther, and assumed that if a man took no part in public matters, or did not hold any official position, it was because he was unfit for it. So important did they regard public office, as furnishing the opportunity of serving the state, that they thought that if a man failed with it he could not have all his senses; and further, that contact with public life was so indispensable even for the right development of the intellect, that the men who had not undergone this must be weak-minded. The disqualification for public life was assumed to be want of ability, and the excess of

[1] From the Greek word *idios*, one's own, or peculiar to oneself, we have formed many other words of better meaning. The words **idiom** and **idiomatic**, for instance, signify a mode of expression or form of speech peculiar to a language or dialect; and **idiotism** is not natural imbecility of mind, but an abnormal and individual departure, not only from universal grammar, but from its true idiom. **Idiopathy** is a peculiar affection or state—a primary disease, one not occasioned by another (*idios*, peculiar, and *pathos*, suffering); and **idiosyncrasy**, which signifies a peculiarity of temper or constitution which becomes a characteristic of a person, literally one's own peculiar mixture—from Gr. *syncrasis*, a mixture (*syn*, together, and *krasis*, a mixture).

such want was expressed by the term "idiot"; and even Xenophon uses the word in this sense, as "a person without gifts," natural or acquired, and thus unqualified to take a leading part; and so in this sense only we now use the words **idiocy, idiotic,** and **idiotical,** to express what the Gr. *idiotes* never did, the man whose mental powers are not merely unexercised but deficient, as distinguished from him who is in full possession of them. The word **private,** which we have just used, comes from the L. *privus* (perhaps from *præ*), existing for itself, single, by itself. In the old Latin it was synonymous with *singulus*. Then from *privus* was formed the verb *privo, privavi, privātum, privare,* to set free from anything, to separate from anything or any one, and the participle *privatus* and adjective: a private person signified one who lived for himself and had nothing to do with offices of state, applied as we do to private life and private property. So also the word **privilege** is from *privus,* private, and *lex,* a law. *Privilegium* was a law regarding a single individual, but it did not say whether for or against him. As a matter of fact, a *privilegium* at first meant a law decree or statute against an individual person, but afterwards it came to mean an ordinance for the benefit of one or more persons to the detriment of others, a special right or grant, exactly what we now mean by privilege. **Beldame,** from F. *bel* or *belle,* fair or beautiful, and *dame,* a lady, signifying literally and originally fair lady, but now used ironically, and equivalent to an old noisy woman, or an ugly and decrepit old woman. **Blackguard** was the name originally given contemptuously to the large multitude who, when the sovereign made a royal progress throughout the kingdom with his train of courtiers and nobles, &c., usually brought up the rear of the procession, consisting of the lowest class of menials, being the scullery servants, the turnspits, the coal-carriers, and others of that ilk; and as they accompanied and protected the pots, pans, and other kitchen utensils, riding among them and becoming smirched by them, were contemptuously styled the black guard. It is easy to trace the subsequent history of the word. With a slight forgetfulness of its origin, he is now called a blackguard who would have been once said to belong to the black guard. Now it

has come to signify one of the idle criminal class, or a mean, low fellow, a scoundrel. A good illustration of the meaning of the word is given in a Proclamation of the Board of Green Cloth in 1683 (quoted in 'Notes and Queries,' 7th January 1854): "Whereas of late a sort of vicious idle and masterless boys and rogues, commonly called the Black Guard, with divers other lewd and loose fellows, vagabonds, vagrants, and wandering men and women, do follow the Court to the great dishonour of the same, we do strictly charge all those so called the Black Guard as aforesaid, with all other loose, idle, masterless men, boys, rogues, and wanderers, who have intruded themselves into his Majesty's Court and stables, that within the space of twenty-four hours they depart." **Bumpkin**, an awkward country fellow, a stupid peasant, a rustic; supposed by some to come from Dut. *bommekijn*, a little barrel, from his awkwardness in moving or rolling about among others, but closely connected with our **bump**, one who comes bump against another without thought. Certainly **bumptious** is closely connected with bump, for a bumptious fellow is one who is always noisily asserting himself, pushing himself to the front, and, coming in contact with others, is constantly taking and giving offence. **Caitiff**, a mean, despicable fellow. F. *chétif*, poor, wretched, through OF. *chaitif* and F. *caitif;* It. *cattivo*, bad, from L. *captivus*, a captive, which in low Latin signifies mean or poor-looking (from *capio*, to take). So called either because those captured by the law or the Government were worthless characters, or as suggesting what is doubtless true, that indentured servitude or slavery is to debase the character. **Barbarian** is believed to be originally a word imitative of the confused sound of unintelligible voices conveying no meaning, but repeating the syllables *bar, bar;* called in Gr. *barbaros*, originally one who utters a confused jargon of unintelligible sounds, and afterwards a rude, savage, uncivilised man. Hence such epithets as "barbarous" and "barbarity," and such phrases as "methods of barbarism"; but originally it meant no more than one whose language we cannot understand, as Ovid, speaking of himself in Pontus, says, "Barbarus hic ego sum quia non intelligor ulli"—*i.e.*, "I am a barbarian here because I am not intelligible to

any." It is worth noting, too, before parting with this word, that its origin, as an imitation of a confused sound of voices by a repetition of the syllable *bar, bar*, finds a parallel in the way in which the broken sound of waves, of wind, and even of voices, is represented by a repetition of the analogous syllable *mur, mur*. We speak of the **murmur** of the waves, or of a crowd of people talking. It may be remarked, indeed, that the noise of voices is constantly represented by the same word as the sound made by the movement of water, and that in many languages. **Curmudgeon**, the epithet usually applied to a greedy, ill-natured fellow, a sort of miser. The origin of the name has given rise to several conjectures. The strangest is that accepted by Dr Johnson, who states in his Dictionary that it is from the F. *cœur méchant*, bad-heart, adding "unknown correspondent," to indicate that this (truly preposterous) conjecture had been sent to him by some person to him unknown. Ash copied this etymology in the form *cœur*, unknown, and *méchant*, a correspondent! Another conjecture is that it is from the AS. *car mody*, from *carc* or *karg*, chary or avaricious, and *mod*, the mind, greedy-minded. The third and most popular theory is that it is a mispronunciation, and then a misspelling for corn-merchant; but this is extremely unlikely, because no reason can be given for such a corruption of so familiar a word as "merchant," and also because "corn-merchant," as applied to a class, has never been a term of reproach. No doubt in times of scarcity dealers in corn were a most unpopular class of persons, being always supposed to be keeping up the price of corn by their avarice; hence the fourth etymology has found much acceptance—viz., that as the word is spelt "in," instead of "eon" as now, in early editions of Hudibras and elsewhere the "in" stands as often for "ing": the word accordingly is "corn-mudging," which, according to the context, is "corn-hoarding." An attempt is then made to trace farther the verb to *mudge*, to mix, and *much*, but this is by no means clear; hence a fifth etymology is from the OF. *mucer* or *musser*, to conceal or to hide; in Picardy *mucher*, the very word almost of which we are in search. This verb was originally used of hoarding corn, and the expression was

originally a biblical one. In the OF. version of Prov. xi. 26 we read: "Cil que *musce* les furmens." In our version: "Whoso withholdeth corn, the people shall curse him." In Holland's translation of Livy, pp. 150 and 1104, used to translate the L. *frumentarius*, a corn-dealer, we have corne-mudgin or corn-mudgin: "The ædiles curule hung up 12 brazen shields made of the fines that certain corn-mudgins paid for hoarding up their grain." Singularly enough, just when I had finished writing the above, I was told by a young lady that some friends of hers who were driving through a small village in Aberdeenshire in a motor, the smell from which was not very fragrant, were surprised to hear one woman exclaim to another as the car whisked past, "Méchante odeur!" being the French for "a bad smell." My reply was that I believed that what they had heard was really the word **mishanter**, a Scotch word signifying an accident, and that she was likely predicting misadventure as the sequel of their furious driving. I was rather confirmed in this view by the fact that the word was sometimes spelt "misanter," from prefix *mis*, wrong, and *anter*, to chance, to happen, the same as *aunter*, to risk; or as a noun, an adventure. My surprise was great when, on turning up Jamieson's Dictionary for another purpose, I came upon the following: "Mischant youther, a very bad smell. This term is used both in the north and west of Scotland, also in the Lothians. F. *meschant odeur.*" Now it is quite possible that the pronunciation of *youther* may in the last hundred years have become more assimilated to the sound of *odour*, which it really means. **Dolt**, a stupid, clumsy fellow. We find it spelt in Shakespeare ("Othello," V. ii. 163) *dult*, showing its origin more clearly, so that dolt or dult stands for dulled or blunted. The word **imp**, which is now universally used in an evil sense, if not in the very worst sense, was at first not so confined, or rather it was a name of dignity and honour. It comes from the medieval L. *impotus*, a graft (Gr. *emphūtos*, engrafted, from *emphūo*, to implant—from *en*, in, and *phuo*, to plant), and signifies in OE. a scion,[1] or son. Becon, in his 'Comfortable Epistle,'

[1] This word **scion** has had a very different experience. It comes from the F. word *scion*, a shoot, a young and tender plant, and the F. *scier*,

speaks of "those most goodly and virtuous young imps, the Duke of Suffolk and his brother." In Storr's Annals (1592) we read that "the King preferred eighty noble imps to the order of Knighthood." In Henry VIII.'s reign Prince Edward is called "that goodly imp," while Spenser addresses the Muses in these terms: "Ye sacred imps that on Parnasso dwell." But now we have such phrases as "an imp of hell," meaning a little devil, and an imp of darkness, a son of darkness; and frequently the word indicates the devil himself. The word **gossip**, which now means idle talk, or what is called tittle-tattle, originally meant a "sponsor in baptism"—a godfather or godmother (see p. 116). The word was originally spelt god-sib—that is, related to God, or God-related, the old belief being that sponsorship brought the sponsor and the child into spiritual affinity; but now no one thinks of the original meaning of the word, and the verb to gossip means only to run about among neighbours and engage in idle talk, or to engage in such small-talk. The word **flunkey**, which is generally used now as a term of contempt, denoting a person who runs after people of rank, and is cringing and obsequious, slavishly aping their manners, —in other words, a low mean-spirited fellow,—has descended to this only by degrees. Its etymology is somewhat doubtful. Some, with Wedgwood, have derived it from the Platt-Deutsch or low German word *flunkern*, to be gaudily dressed—Dut. *flonkeren* or *flunkeren*, to glitter, and Ger. *flunke*, a spark (only that the Greek unfortunately is *fureke*, a spark). However, the Platt-Deutsch etymology derives some support from the fact that in Scotland still it signifies a livery servant, from the peculiarity of his attire; but there is little doubt that its real etymology is the F. *flanquer*, originally to be ready at need to run by the *side* of—from the French word *flanc* (English *flank*), the side of an animal from the ribs to the thigh—in all probability from the L. *flaccus*,

to saw or cut, and hence a descendant; from the L. *seco*, to cut (see p. 74). A scion, then, originally means a small twig or branch cut from one tree and grafted on another; any young branch or member, and applied more exclusively to the families of the nobility, as when Byron asks the question, "Scion of chiefs and monarchs, where art thou?"

weak or flabby, the flank being the weak part of the body, and so it has come to signify the side of anything, especially of an army or fleet. So that to **flank** means now to attack the side or flank of an army; a flank movement is the posting of troops so as to be able to attack the extreme right or left of the enemy. Thus we see how a flunkey would receive his name from being on his master's flank, or ready to support him on the side where he was weakest. Possibly, too, in this way we come very near an explanation of the word **henchman**, which, instead of deriving from the AS. *hengest*, a horse and man, literally a supporter, seems much more likely to be a modern form of haunchman, or one who stands at the **haunch**, still called **hench** in Scotland.

(3) **Slang words.**—These are not necessarily contemptuous or disparaging words, as is evident from several which occur throughout this book in connection with the subjects to which they refer; but I may give as an illustration of this the word **brick**, which in the slang sense is used for "a good fellow," one whose staunchness and loyalty commend him to his fellows, so that to describe any one as "a regular brick" is to employ perhaps the most eulogistic epithet that one man can apply to another. It is said to be of university origin, and the expression has been logically deduced in the following amusing manner: A brick is deep-red, so a deep-read man is a brick. The punning syllogism has been carried farther. To read like a brick is to read till you are deep-read; a deep-read man is in university phrase a "good man"; a good man is a jolly fellow with non-reading men, ergo, a jolly fellow is a brick.

It has, however, been pointed out that dedicatory columns of various forms have been found bearing Greek inscriptions, records of the great and virtuous. Some of these were circular and fluted pillars; but the Athenians are said to have dedicated square columns, so inscribed, which gave rise to the style *tetrag-onos anēr* (Arist. Eth., i. 10), one whose worth entitled him to honourable mention on some monumental stone of the form described. The anticipatory distinction might therefore be easily accorded to one worthy of such posthumous honours. From the meritorious notion

of the rectangular stone or pillar we get the living type of genuine worth—a regular **brick**. A further analogy may be drawn from the clayey basis of the brick, even in a combination with sand and ashes—those types of instability and decay,—and we naturally acquire the notion of solidity, consistency, and strength. We are thus enabled to apply the phrase to the child of clay who may chance to resemble it in the constitution, whose moral materials and parts have been originally so carefully formed, so judiciously tempered and skilfully moulded, that in spite of a frail and infirm nature he has preserved his shape thus already given. The fiery test only determines his solidity; his sound, staunch, and unshrinking firmness constitutes him a regular brick or hero, the attributes which specially qualify him for that metaphorical appellation. The truth is that it is really classical slang after all. And yet of the thousands who use the phrase, how few know its origin or its primitive significance. Truly it is a heroic thing to be able to say of any man that "he is a brick." Plutarch, in his Life of Agesilaus, King of Sparta, gives us the origin of the quaint and familiar expression. On a certain occasion an Ambassador from Epirus on a diplomatic mission was shown by the king over his capital. The Ambassador knew that though only nominally King of Sparta, he was yet a ruler of Greece, and he looked to see massive walls rearing aloft their embattled towers for the defence of the chief towns, but he found nothing of the kind. He marvelled much at this, and spoke of it to the king. "Sire," he said, "I have visited most of the principal towns, and find no walls raised for their defence. Why is this?" "Indeed, Sir Ambassador," replied Agesilaus, "thou canst not have looked carefully. Come with me to-morrow morning and I will show you the walls of Sparta. On the following morning the king led his guest out upon the plain, where his army was drawn up in full battle array, and pointing proudly to the serried hosts, he said, "There, sir, thou beholdest the walls of Sparta—ten thousand men, and every man a *brick*."

The word **masher**, which seems to have been originally American slang, although in not uncommon use here, at first signified a person

who spends his or her time in making conquests, real or imaginary, of the other sex. It has been supposed by many to be a corruption of the F. *ma chérie*, but this is only another of the many instances of an ingenious etymology whose surface plausibility imposes on the unwary. A very plausible suggestion is made by J. W. De Forrest in 'The Illustrated American,' 16th June 1890, viz., that it is simply a translation of the French noun *écraseur*, which comes from the verb *écraser*, to crush or mash. "Many years ago," says Mr De Forrest, "when I was a young looker-on in Paris, *écraseur* or *écraseur des femmes* was a slang term for a lady-killer. I remember a drama in point. Scene, a carnival ball at the Grand Opera. Young American looking on, his long moustaches stiffened with *pommade hongroise*, and carefully curled in two dashing spirals. Out steps a nymph from the dance, takes him gently by both the waxed ends, and says laughingly, 'You have no right to mash us (*nous écraser*) just because you have corkscrew moustaches.'" There is no doubt that the word in this sense was first employed in the United States, and that the participle mashed was in use before the substantive. A person who was very "spooney" on another was said to be mashed; then came the verb to mash, and latterly the noun masher—*i.e.*, who produces the effect, or at least who imagines himself "a lady-killer." Need I say that men of this calibre are often fops or dandies? hence the word masher as now understood.

A still more likely derivation of the word is from the gipsy word *masher-ava*, to fascinate by the eye, a derivation thus advocated by Barrère and Leland ('Slang, Jargon, and Cant,' 1897). About the year 1860 **mash** was a word found only in the theatrical parlance of the United States. When an actress or any girl on the stage smiled at, or ogled, any friend in the audience, she was said to mash him, and mashing was always punishable by a fine deducted from the wages of the offender. It occurred to the writer (Leland) that it must have been derived from the gipsy word *mash* (*masher-ava*), to allure, to entice. This was suggested to Mr Palmer, a well-known impresario, who said that the conjecture was not only correct, but that he could confirm it, for the

term had originated with the C—— family, who were all comic actors and actresses of Romany stock, and spoke gipsy familiarly among themselves.

**Bunkum** is a West Yorkshire word, in use there up to the middle of last century. It was applied to imported beef, and came to signify tough and stringy. Whether the beef was imported or not we cannot tell, but the word "bunkum" in its modern sense has been imported. It signifies empty claptrap oratory, tall talk, humbug, or talking merely for talking's sake. The word originally was spelt Buncombe, which is the name of a county in North Carolina, United States. The employment of the word in its original sense of insincere political speech is ascribed to the member for that county in Congress, who, when his fellow-members could not understand why he was making a speech, explained that he was merely talking for **Buncombe**. Judge Haliburton (Sam Slick), in explaining this word, says that "all over America, every place likes to hear of its member of Congress and see his speeches; and if they don't, they send a piece to the paper, inquiring if their member died a natural death, or was skewered with a bowie-knife, for they han't seen his speeches lately, and his friends are anxious to know his fate. Our free and enlightened citizens don't approbate silent members; it don't seem to them as if Squashville, or Pronkinsville, or Lumberton was rightly represented, unless Squashville, or Pronkinsville, or Lumberton makes itself heard and known, ay, and feared too. So every fellow in bounden duty talks, and talks big too, and the smaller the state the louder, bigger, and fiercer its members talk; but when a critter talks for talk's sake, just to have a speech in a paper to send to home, and not for any other airthly purpuss, but electioneering, our folks call it *bunkum*."

The term is now universal on both sides of the water, and indeed wherever the English language is spoken. So much is this the case that the expression may now fairly claim a permanent place in the language. The primary meaning has been somewhat enlarged. That's all "Buncombe" is equivalent to "that's all nonsense, or an absurdity."

**Humbug** is a very useful and a very expressive word, for which

we have no precise equivalent, and yet it is very difficult to say of what it is composed or how it originated. Even the New English Dictionary, which is not easily deterred from investigating to the very uttermost, is compelled to say that "many guesses at the possible derivation of *humbug* have been made; but as with other and more recent words of similar introduction, the facts as to its origin appear to have been lost, even before the word became common enough to excite attention. The attention it excited at first was of no very favourable kind, for an article in the second volume of 'The Student,' published in 1751, about a year after the word was introduced, says: "There is a word very much in vogue with the people of taste and fashion, which, although it has not even the 'penumbra' of a meaning, yet makes up the sum total of the net sense and judgment of the aforesaid people of taste and fashion! I will venture to affirm that this 'humbug' is neither an English word nor a derivative from any other language. It is indeed a blackguard sound made use of by most people of distinction! It is a fine make-weight in conversation, and some great men deceive themselves so egregiously as to think they mean something by it."

A hundred years later De Quincey, in a paper on Language, 'Works,' vol. viii. p. 78, says: "The word *humbug* rests upon a rich and comprehensive basis; it cannot be rendered adequately either by German or by Greek, the two richest of human languages; and without this expressive word we should all be disarmed for one great case, continually recurrent, of solid enormity. A vast mass of villany that cannot otherwise be reached by legal penalties, or brought within the rhetoric of scorn, would go at large with absolute impunity were it not through the stern Rhadamanthine aid of this virtuous and inexorable word."

Two etymologies, however, are worth noting for their humorous value, and also because they are often cited. The first is that of Mr F. Crossby, who suggests a derivation from the Irish *uim bog* (pronounced um-bug), meaning "soft copper," or worthless money. James II. issued from the Dublin Mint a coinage of a mixture of lead, copper, and brass, so worthless that a sovereign possessed an

intrinsic value of only twopence, and might have been bought after the Revolution for a halfpenny; hence "humbug" as the opposite of "sterling." The other is thus given in 'Notes and Queries': "Edward Nathanael Lever, who was all his life connected with the London Stock Exchange, and who died on 7th May 1876, aged eighty, once said in all seriousness that during the Napoleonic wars so much false news or politics and army movements came through Hamburg, that anything that smacked of the incredible was received with the derisive phrase, 'that's Hamburg,' whence is derived, by corruption, the word 'humbug.'" It is unfortunate for what would otherwise have been a very likely derivation, that the word was in constant use in our country for more than fifty years before the Napoleonic wars; and we are indebted to a later correspondent in 'Notes and Queries,' 1892, for the *fons et origo* of this remarkable word—viz., the Italian *uomo bugiardo*, that is, a lying man.

**Hocus Pocus.** There have been many theories as to the derivation of this phrase. Nares thinks the expression is taken from the Italian jugglers, who said "Ochus Bochus," in reference to a famous magician of those days. In 'The Mirror,' vol. 21, there is a reference to this gentleman to the following effect: "Ochus Bochus was a magician and demon among the Saxons, dwelling in forests and caves, and we have his name handed down to the present day in Somersetshire (viz., Wokey Hole, near Wells)." This, however, is a mere invention, for the utmost that can be proved is that there was a juggler who assumed this name, and that Hokos Pokos is the name of the juggler in Ben Jonson's "Magnetic Lady" (1632); while the word appears in "The Staple of News," an earlier play by the same author (1625), in the sentence, "Iniquity came in like Hokos Pokos in a juggler's jerkin, with false skirts like the knave of clubs." In spite of all that has been said and written on this subject, I am still inclined to think that there is more than a possibility in the suggestion made by Archbishop Tillotson in one of his sermons, where he says, "In all probability those common juggling words of *hocus pocus* are nothing else but a corruption of **hoc est corpus**, by way of ridiculous imitation of the priests of the Church of Rome in their trick of transubstantiation." When we

think how many slang phrases and words were made by profane and ignorant persons from Church terms and the like (see Tyndall's list of slang phrases, &c., in his 'Obedience of a Christian Man'), (both by Tyndall and Frith, ed. Russell, i. 340), we cannot but feel that such an alleged miracle as that of transubstantiation would let loose a large amount of profane abuse, and might easily turn into an irreverent travesty of the sacred words of consecration in the Mass "hoc est corpus," meaning "this is my body," into *hocus pocus*, a mere juggling with sacred things. It has been alleged that many illiterate Romish priests who gabbled Latin which they did not understand were in the way of saying "hocus pocus" for "hoc est corpus." By way of supporting this conjecture, Pegge in his 'Anecdotes of the English Language,' published in the beginning of last century, tells us that they called part of the funeral service, viz., "De profundis" (130th Psalm), by the style and title of "Deborah Fundish." I think there can be no doubt that the word **patter**, in the sense of to repeat hurriedly or glibly; or as a noun, signifying the cant of a class; or a patter song, meaning a comic song in which a great many words are sung or spoken very rapidly, is derived from the first word of the Lord's Prayer, which is called *Pater noster*. Indeed, to patter sometimes means to repeat the Lord's Prayer; and I am not surprised, for I have been struck with the rapidity with which, not only in the Church of England but in the Church of Scotland also, clergymen in repeating the Lord's Prayer at the end of other prayers do so with a speed and glibness which are positively irreverent, and which looks like showing how familiar they are with it when they can repeat it so quickly, without thinking of what they are saying; so that it is little wonder that "patter" has come to signify to repeat the same thing over and over again. Thackeray ('Newcomes,' ch. xi.) speaks of the housekeeper pattering on before us from chamber to chamber, expatiating upon the magnificence of the pictures. Scott, in his "Lay of the Last Minstrel," ii. 6, says—

> "For Mass or prayer can I rarely tarry,
> Save to patter an Ave Mary."

Among the many etymologies suggested for the word **hoax**, I think the most plausible is that which makes it a corruption of a corruption—viz., a corruption from the *hoc est corpus* of the Mass. A hoax may be defined as a successful effort to deceive, without any motive but fun. The following inscription is a genuine hoax. It was sent to the secretary of an enthusiastic band of archæologists exploring the town of Banbury, as having been copied from the corner-stone of an old structure lately pulled down:—

SEOGEH SREVE EREH WCISUME VAHL
LAH SEHS SE OTREH NOS LLEBDNAS
REGNI FREH NOS GNIRES ROHYER
GANOED IRYD ALE NIFAE ESOTS SORCY
RUB NABOT ES ROHK CO CAED IR.

After the learned heads had been puzzled for a while, one of their number hit upon the experiment of reading the inscription backward, when it was found to be an ingenious transposition of the nursery rhyme "Ride a cock-horse to Banbury Cross, to see a fine lady," &c.

**Cockney.**—The etymology of this word most in favour at present is that of "cock egg" (ME. *ey*, egg). The word meant at first an unusually small egg (such as are termed in America *litter eggs*, since the hen is thought to lay one at the end of her litter); thence developed the meaning of a "cockered child," one suckled too long, a "pet," a "mother's baby," or in a wider sense, a "milksop," and next "a pampered citizen," a feeble "cit" as opposed to a hardy rustic. Specifically it meant "one ignorant of country matters," as a **greenhorn** is one who knows nothing of city life. Its particular application to a Londoner was then natural, and was made as early as the sixteenth century. There is no doubt that many of the early references to the word imply a child spoiled by too much indulgence. Palsgrave gives the verb *mignoter*, to bring up like a cockney, to dandle, to fondle. Cotgrave in his Dictionary (1650) gives as the French equivalent of cockney, *niais*, *mignot*, *cailhette*—the last word signi-

fying a fool, a ninny; but most of these references to children are rather to their ignorance and want of knowledge,—to their *childishness* rather than to their *childlikeness*. Bailey in his Dictionary (30th edition, 1770) says that it is a nickname given to one who is born and bred in the city of London, or within the sound of Bow Bells; that some derive it from being **cockered**, others from F. *coquin*, a slothful person—the citizens generally leading a less active life than country people; but he says, first of all, that some derive the word from the tale of a citizen's son who knew not the language of a cock, but called it neighing. The full story—the memorable chestnut given in Minsheu's 'Ductor' (1625)—is to the following effect: That a citizen's son, riding with his father into the country, asked, when he heard a horse neigh, what the horse did. His father answered, "The horse doth neigh." But riding a little farther, he heard a cock crow, and he said to his father, "Doth the **cock neigh** too?" Another version of the same story is given by Dr Skinner in his 'Etymologicon,' but regarded by him as a mere conceit—viz., that once upon a time a true-born and true-bred Londoner went into the country, and on first hearing a horse **neigh** cried out, "How the horse **laughs**!" but being told that the noise made by the horse was called **neighing**, he stood corrected. In the morning when the cock crew, the cit immediately exclaimed with confident conviction that the **cock neighed**. Some, however, have so far rashly favoured the story as to see in the first exclamation the origin of the common term, a **horse laugh**, for that expression, I think, rests upon a different ground. Some etymologists, indeed, contend that it is a corruption of a **hoarse** laugh, but in such a case it must be confined to those who either naturally have a very rough voice or have got a violent cold, neither of which circumstances is absolutely necessary; for what we call a horse laugh depends rather upon loudness, boisterousness, rude vehemence, or vulgarity of manner. It seems to be, in fact, nothing more than an expression of augmentation, as the prepositive **horse** is applied variously to denote several things large and coarse by contradistinction. Thus

in the vegetable world we have the horse-radish, the horse-chestnut, the horse-mint, and the horse-plum. We have in the animal world the horse-fly, the large fly, so called, because it stings horses and sucks their blood. A servant girl once showed as much ignorance of this as did the Cockney of the sounds of the different animals, for, being asked if she had ever seen a horse-fly, she answered that she had never seen a horse fly, but she once saw a cow jump over a precipice. The story of the Cockney's ignorance has been equalled, if not surpassed, by many incidents in later times, such as that of a young woman from the town who married a farmer, and, among other interesting inquiries, expressed a wish to see the cow that gave the buttermilk.

Villain originally signified a farm-labourer. It is derived from the L. *villa*, farmhouse, through *villānus*, a slave attached to one's country place. In English it was at first merely a description of a particular station in life, replacing the native word **churl** (AS. *ceorl*), which had the same sense. Soon, however, it became a term of contempt for one who did not belong to the "gentry." Gradually there was built up a set of ideas, associating with villain and villainy all the qualities opposed to the comprehensive word **courtesy**, which signified in the Middle Ages "the continent of what part a gentleman would see." Thus villain was applied to a low fellow in general, and **villainy** was used for low conduct, or low language, or low thoughts. From that to the present meaning is but a short step: the implied moral reprobation has simply been intensified. In this process villain and villainy have quite lost their association with any particular rank of life. A king as well as a peasant may be described as a villain if he be morally wicked. Several other words which properly mean **farm-hand** or the like have become more or less debased. Thus churl means no longer "serf" or "bumpkin," but is applied to any one who is rude in his manners, or a curmudgeon in disposition. But the word is little used. **Boor**, literally farmer, has taken its place. It is the Dutch boer farmer recently introduced afresh in the pure Dutch as a proper name for the Dutch in South

Africa. If our language were not so fixed by the conservative force of literature and education, it is not impossible that **farmer** would go the way of its predecessors. **Clown** was perhaps contemptuous in its very origin. It seems to have meant literally a "clod," or "clot," or "lump." Clod was frequently used for a gross or stupid fellow; a clod-poll or clot-poll is a man who had a sod or a clod of earth for a head (or a poll); so **blockhead** was originally a wooden block for his hat or wig, hence a head with no more intelligence in it than one of these. **Clodhopper** tells its own story, but probably with humorous allusion to grasshopper. Clown appears in English in the sense of rustic, and **jester** about the same date (late sixteenth century), but there is evidence that the latter is a derived meaning. At all events, the comic clown of the drama frequently represented a clownish or dull-witted countryman, who soon amuses the audience by his mingled simplicity and mother-wit. **Knave** has had a history like that of villain. It meant originally (like the Ger. *Knabe*) "boy," their servant, from the habit of calling servants, as in French and Latin. We may add also, in Greek, the word *pais* occurs in the New Testament in the two different accounts of the same miracle, and is rendered in the one account son and in the other servant. Thus knave came to be used as a general term of disparagement for a person of inferior station, and now, and finally, it has developed the sense of general worthlessness and dishonesty. Yet at one time it stood high for the character of a servant—for in an old translation of the New Testament, the rendering for "Paul, a servant of Jesus Christ," is said to have been "Paul, a *knave* of Jesus Christ." **Valet** and **varlet** it is surmised were originally the same word,—they are OF. diminutives of **vassal**. They originally meant "boy" or youth, just as vassal meant man. Specialised in the sense of servant, however, they tended to deteriorate, and varlet became in English a synonym for "a saucy fellow." All such words, as soon as they acquire a contemptuous or reproachful implication, tend to go out of use in their literal descriptive meaning, for the knave or villain in the old sense

refuses to answer to the discredited name. **Vassalage** is an interesting example of a word which has been specialised in two directions. Since the vassal or the squire was his lord's inferior, it sank to the sense of servitude,—but, on the other hand, it rose by an equally obvious train of thought to the meaning of valorous deeds, "splendid service in war," such as a vassal performs for his suzerain; and this is its meaning in Chaucer.

## CHAPTER XVII.

### OUR WRITTEN LANGUAGE.

Speech, as speech, cannot be called a scientific process until set sounds with an established meaning can be produced at will, to be readily apprehended by a second individual. When man in his communications with man was able to string a number of words and sentences together with a running cord of connection, he may be said to have passed intellectually the border-line whence, if progress had been arrested, man might have reeled back into the beast. Perhaps one reason why we generally call the beasts dumb is that in animals there is a lack of that sympathy with one another which appears to be the soul of language. But it is a still greater step in advance when we are able to pass from the spoken to the written language, and to represent certain sounds by certain signs, and certain persons or things or thoughts by two of these letters being combined into words, and afterwards into sentences. The name given to the letters of a language arranged in the usual form, by the Romans, was the *alphabetum* or **alphabet**, making a word out of the names of the first two letters of the Greek alphabet, viz., *alpha* and *beta*.

**Ampersand**.—Southey, in his 'Letters,' i. 200, says, "The pen commandeth only twenty-six letters; it can only range between A and Z; these are its limits. I had forgotten *and-pussey-and!*" Yet there are nearly thirty-six ways of spelling the mysterious word at the head of this paragraph. It is spelt *ampus-and*, *an-pasty*, *anpassy*, *anparse*, *ampassy*, *ampussy*, *ampus*, *amplesant*, *empersand*, *ampazad*, *zempy zed*, *ann-passy-ann*. These seem all so many corruptions of *and per se and*, meaning the old way of spelling and

naming the character &, which is formed by combining the letters of the Latin *et*, and, and which was commonly placed at the end of the alphabet in primers, horn-books, and Shorter Catechisms. I have no doubt that it was originally written *et per se* = and ; but partly through ignorance of its meaning, and partly because in French the *t* in *et* was not sounded, it came to be generally pronounced *eperse-and*, as indeed it was in that part of Scotland where I was brought up as a boy. We find confirmation of this view in the fact that when &, and, had not *per se*, or by itself, but was written *&c.*, it was called L. *et cetera*, and the rest, and other things, as it still means. Some of my readers may be reminded of a nursery rhyming alphabet of their own childhood. The letters had all done their several services towards the apple-pie to be divided among them,—

> "Then AND came, though not one of the letters,
> And bowing, acknowledged them all as his betters,
> And, hoping it might not be deemed a presumption,
> Remained all their honours' most humble conjunction ; "

and, as Freeman says, the "humble conjunction" seems to have fared even worse than the chaplains at great banquets, of whom Lord Macaulay speaks, and to have got no apple-pie at all.

**P's and Q's.**—It has been supposed that the injunction to mind your *p's* and *q's* is an injunction to be careful, as there is a liability to mistake the *p* for *q* in printing, especially as the two letters come together in the alphabet. But it is said that the phrase originated in the practice of innkeepers, in reckoning the bills of their guests, using the abbreviations of *p* and *q* for pints and quarts of liquor, and where it was specially necessary to be careful. The late Canon Ainger made use of the injunction to mind your *p's* and *q's* when he propounded the question, What is the difference between a gentleman, a gardener, a billiard-marker, and a verger? and when he answered it, as no one else could, by stating that a gentleman minded his *p's* and *q's*, a gardener minded his *peas*, a billiard-marker his *cues*, and a verger his *pews* and *keys!* It was little wonder that the same canon, hearing it said at the

dinner-table that a church in London where he had been a worshipper the previous Sunday was a proprietary chapel where the clergyman was entirely dependent on the seat-rents, remarked that he thought it very likely, for he had observed the clergyman during the service several times looking round the congregation with a *pew-rental* eye.

**Acrostic** (Gr. *akros*, high, extreme; *stichos*, a row, order, line of verse), a short poem of which the first letters of the lines or verses form a word, generally a proper name, or at least follow some definite arrangement. The acrostic psalms, so called, are alphabetical—*i.e.*, the initials make up the Hebrew alphabet. The periods assigned to each letter may consist of one line (Ps. cxi. and cxii.), of two (Ps. xxxiv., cxlv., &c.), or even sixteen lines (Ps. cxix.): these are perhaps more properly called A B C Darian Psalms.

**Alliteration** (mod. French, from L. *ad*, *litera*, a letter), the frequent repetition of a letter or sound in successive words. It is in poetry, or at least in metre, that we find employed most frequently "apt alliteration's artful aid." We find it in Latin in the celebrated 'Pugna Porcorum,' beginning

"Propterea properans proconsul poplite prono," &c.,

and in the English lines beginning,

"An Austrian army artfully arrayed,
Boldly by battery besieged Belgrade," &c.

A **letter** of the alphabet is so called from the word *litera*, which signifies this; originally from *lino*, *levi*, *litum*, *linĕre*, to make strokes. These letters are divided into vowels and consonants. The **vowels** receive their name through the F. *voyelle*, from the L. *vocales* (from *vox*, *vocis*, the voice), being simple vocal sounds. Sometimes there are two vowel sounds uttered with one impulse or stress so as to form a single syllable; these are called **diphthongs**, F. *diphthongue*, from the Gr. *diphthongos*, with two sounds (from the Gr. *di*, twice, and *phthongos*, a sound), such as *oi* in oil. The **consonants** are so

called because they can be sounded only with a vowel, from the L. *consonans*, pres. part. of *consŏno*, to sound with, to harmonise. These consonants are divided into **labials**, **gutturals**, and **dentals**, according as the lip (L. *labia*, the lips), the throat (L. *guttur*, the throat), or the teeth (L. *dentes*) are chiefly employed in uttering them. The dentals are divided into **hard**, **soft**, or **aspirate**,—the last word signifying a letter pronounced with a full breathing, from L. *ad*, and *spiro*, to breathe. When one or two letters are *taken together* they form a **syllable**, which is uttered by a single effort of the voice, the word coming from the L. *syllaba*, from Gr. *syllabe* (*syn*, with, and *lab*, the root of Gr. *lambano*, to take). A **word** is one syllable or more, expressing an idea or notion; AS. *word*, cognate with Gothic *vaurd*, Icel. *ord*, Ger. *wort*; also connected with the L. *verbum*,[1] a word, and Gr. *eiro*, to speak.

In coming to the study of grammar we find that the name itself, as well as the names of its four great divisions, are all taken from the Greek, whereas all the others are taken from the Latin. **Grammar** is from the Gr. word *gramma*,[2] a letter. So with the four divisions of orthography, etymology, syntax, and prosody. **Orthography** is the correct method of writing, that is, of spelling the words—from the two Greeek words *orthos*, right, and *grapho*, to write (p. 59). **Etymology** signifies an account of the *etymon*, or true meaning of words—from Gr. *etymon*, signifying the true meaning of a word (Gr. *etymos*, true). **Syntax** is the correct arrangement of words or sentences—from Gr. *syntaxis* (*sun*, together, and *tasso*[3]

[1] From *verbum*, a word, we have, in addition to **verb** (pp. 238 and 240), the principal word in a sentence, which makes the sentence, **verbal**—as a verbal message, one communicated by word of mouth, not by letter; **verbatim**, word for word; **verbiage**, a superabundance of words; a **verbose** style has too many words; a **proverb** is a wise or pithy saying, a current maxim. Hurd has described the ingredients of an excellent proverb to be sense, shortness, and salt.

[2] From *gramma* we have not merely grammar, but **grammatical**, **anagram** (transposition of letters in a name so as to form another word—thus "best in prayer" may be transformed into "Presbyterian," and Horatio Nelson into "Honor est a Nilo"), a **diagram**, an **epigram**, **epigrammatic**, **telegram**.

[3] From Gr. verb *tasso* or *taxo*, to arrange, we have **tactics**, the science or art of arranging military and naval forces. We have also **tactical** and **tactician**. We have also from the same word a **taxidermist**, a person who *prepares* and stuffs the skins of animals—from Gr. *taxis*, arrangement, and *derma*, a skin.

or *taxo*, to put in order, to arrange). **Prosody** is that part of grammar which treats of quantity, accent, or the laws of verse or of versification—Gr. *prosodia*, a song sung to music, an accompanying song (*pros*, to, and *odē*, a song).

As I have said, the names of all the other parts of grammar proper are derived from the Latin.

The **article** is from the L. *articulus*, a diminutive from *artus*, a joint, originally a very small member of the body between two joints; and by Quinctilian and others used for the article in grammar, as with us. The articles are definite and indefinite. The **definite** article *the* determines with precision and exactness the person or thing referred to—from L. *definio*, to set bounds to (from *de*, and *finis*,[1] a limit); and the **indefinite** *a* or *an* (*in*, not, and *definite*) is not precise—a person or any person. The **noun**, from the L. *nomen*,[2] a name, through the OF. *non* (F. *nom*), is

[1] From *finis*, a limit, boundary, or end, we have the following words—a **fine**, the price of a final settlement. In this way perhaps **finance** and **finances** came to mean revenue and income. A **financier** is one skilled in managing the public revenue. **Finical** means unduly particular about trifles. To **finish** (L. *finire*) is to end working at a thing, and to finish a task is to get through with it. **Finite** creatures are those having bounds or limits; that to which we can assign no bounds is **infinite** or **infinity**. **Affinity** means relationship (from *affinis*, related to). To **confine** is to restrain personal liberty in any way. Dangerous madmen must be put in **confinement**. **Confines** are the boundary lines. To **define** is to explain the exact meaning of a word. A **definite** account of a thing is clear and exact; an **indefinite** account is the reverse. **Definitive** means express and conclusive. A controversy is said to be **definitively** ended. To **refine** wine, silver, and gold is to free them from extraneous matter or impurities; and **refinement** is a high degree of civilised culture; while **superfine** is very fine.

[2] From *nomen* we have **nomenclature** (and *calo*, to call), the name given to the terms employed to explain any science or art, and the formation of a nomenclature or a terminology is one of the most important steps in the beginning and the progress of science; **nominal**, exists in name only; **nominally** a Christian, not really one. To **nominate** is to name or propose an individual for appointment to an office. The **nominee** is the person named or appointed; and we have a **noun**, the **nominative** case, **denominations**, things, or bodies of men, or sects, classed and named. From the same word also come **ignominy** and **renown**. The word **nominalist** revives the memory of an old controversy between nominalists and realists, the former holding that general terms exist only in the mind, being simply ideas or mere words. **Denominator**, in a vulgar fraction, is the number placed below the line, denoting the number of parts into which the unit or whole is supposed to be divided.

the name of any person, place, or thing, and called a **substantive**, as denoting something that exists—from L. *substantio*, from *substo*, to stand under (*sub*, under, and *stare*, to stand). The word **gender** comes through F. *genre*—from L. *genus*, breed—the distinction of nouns according to sex. Nouns may be of the masculine, feminine, or neuter gender. **Masculine**, from the L. *masculus*, a male (from **mas**); **feminine** (from *femina*, a woman); and **neuter**, from *ne*, not, and *uter*, either—neither masculine nor feminine. The **number** is also from the Latin,—the **singular**, from L. *singularis*, used by Quinctilian for the singular number, comes from *singulus*, single, one only (from *sim*, i.e., *semel*, once); the **plural** denoting more than one (L. *pluralis*, from *plus*, *plures*, more). **Case** is a very familiar term—but what does it mean? How did it come to us, and what did it mean? *Casus* is the translation made at Rome of the Gr. *ptosis*, a word which at first appears in Aristotle. It meant a falling, a variation from the primary form, whether a noun or verb. It was first restricted to nouns by the Stoics. The **nominative** case is from the L. *nominativus* (from *nomen*, a name), the naming case. It is a translation of *onomastikē;* but it is a bad title, because the nominative does not merely name, but expresses that a thing is in a particular relation. The **genitive** case is called from the L. name *genitivus* (a translation of the Gr. *genikē*, which means the class-case). In such a statement as "Of good things some are mine," the genitive denotes the genus, of which "mine" is the species. The **dative** case is what is given—from *do*,[1] *dedi*, *datum*, *dare*, to give. It is so called because it follows frequently verbs, or other parts of speech which mean giving, or some act directed to the object—generally indicated in English by *to* or *for*. The **accusative** case is probably so called from a Latin mistake, the Greek original meaning (1) cause and (2) accusation; the Latins took it in sense (2) instead of (1). Possibly the Romans regarded the objective, as confronted with the agent, like an accused person

[1] From the verb *do*, *dedi*, *datum*, *dare*, to give, we have the **date** of an event, and **data** to go upon or to reason from. Also a **donor** (from *donum*, a gift), one who gives presents, **donations**; also (from *dos*, *dotis*, a marriage portion) **dowry**, **endowment**, **condonation**, and **pardon**, which is granted by a superior, as when a king pardons a criminal.

with the prosecutor. In English this is called the **objective** case —the case on which the action of the verb falls—and regarded as the *object* or mark aimed at by the action of the verb. The **vocative** or exclamation case—from L. *voco*,[1] to call—is the case of a word when the person or thing is addressed or called. We have in English only the nominative of address. **Ablative** is the sixth case of a L. noun (composed of *ab*, from, and *latus*, carried), the case denoting among other things ablation, or carrying away from, as if it indicated taking away from, or privation. The verb itself is *fero*, *tuli*, *latum*, *ferre*, to bear, to lift up. It is from the supine *latum*[2] that "ablative," as we have said, is derived. These case names are unnecessary in English, which has only one inflected case—the genitive. The uninflected cases constitute the common case (man, men), which is equivalent to the nominative, dative, accusative, vocative, and ablative in such a language as Latin.

Nouns are of two kinds, proper and common. A **common** noun (L. *communis*) is a name that is common to a class and not peculiar or proper to an individual; a **proper** noun (L. *proprius*, through F. *propre*) is one that is peculiar to an individual. An **adjective** is a word added to a noun, adding some quality or property to it—from L. *adjicio*, to throw to or to add (from *ad*, to, and *jacio*, to throw). A **pronoun** is a word used instead of a noun—L. *pro*, instead of, and *nomine*, the noun itself. There are four kinds of pronouns—viz., **personal** (from *persona*[3]), indicating the person;

[1] From *voco*, *vocavi*, *vocatum*, *vocare*, to call, and *vox*, *vocis*, the voice, we have **vocal**, **vocable**, **vocabulary**, **vocation**, **vociferate**, **vouch**, **vouchsafe**, **vowel**, as we have seen; **advocate**, **avocation**, **avowal**, **convocation**, **equivocate**, **evoke**, **invoke**, **invocation**, **provoke**, **provocation**, **revoke**, **revocation**, and **irrevocable**.

[2] From this same supine we have **collate** and **collation**, signifying originally brought or carried together (from *con*, together, and *latus*, carried). We speak of collating MSS., bringing them together for the purpose of comparison; and we have what is called "a cold collation," making a repast between full meals to which originally every one brought his share; **correlative**, **dilatory**, **dilate**, **dilatation**, **elate**, **legislate**, **oblation**, **prelate**, **relate**, **relation**, **relative**, **relationship**, **superlative**, **translate**, **translation**, **mistranslation**.

[3] And what is this **person** or **persona** of which we hear so much? Most people are now inclined to adopt the view of Max Müller. Nothing can be more abstract: it is neither male nor female, neither young nor old. As a noun it is hardly more than what to be is as a verb. [In French it may even

**relative** (from L. *refero, relatum*, from *re*, back, and *fero*, to carry), relating to something before, called its antecedent; **interrogative**, asking a question, as who? which? (from L. *interrogare*, from *inter*, between, and *rogare*, to ask); and **demonstrative**, such as this or that, pointing out (from L. *de* intensive, and *monstrare*, to show). The **verb**, so called from *verbum*, the word, as being the chief word in the sentence. The **conjugations** (L. *con*, with, and

come to mean nobody; for if we ask our *concierge* at Paris if any one has called on us during our absence he will reply "Personne, monsieur!" which means "Not a soul, sir!" Of course person is the L. *persona:* it came to us from Rome, but the journey was long and its adventures many. In L. *persona* meant a mask made of thin wood or clay, such as was worn by the actors at home. It is curious that the Greek actors always wore those masks; the Roman actors did not adopt them at first. Thus while nearly all technical Latin terms connected with the theatre were borrowed from the Greek, their name for mask (*prosōpon*) was never naturalised in Italy. We can understand why the Greeks called their masks *prosōpon*, which means simply what is before the face—*pros*, before, and *opon*, the countenance—the masks thus worn being meant to indicate the character represented by each actor on the stage. To us it seems almost incredible that the great Greek actors should have submitted to such mummeries, and should have deprived themselves of the most powerful help in acting, the expression of the face. But so it was; and we are told that it was necessary because without these *prosopa*, which contained some acoustic apparatus to strengthen the voice of the actor, they could not have made themselves heard in the wide and open-air theatres of Greece. These masks were called *persona* in Latin—*i.e.*, through-sounders, from *personare* (*per*, through, and *sŏno*, to sound)—because the head and mouth being hidden by the cover of the mask, which was open only through one passage for the emission of the voice, the voice, being no longer unsettled and diffused, was gathered into one exit only, and thus was more clear and melodious; and because that mask makes the voice of the mouth clear and resonant, therefore it has been called *persōna*, the *o* being lengthened on account of the form of the word, for there are many words in which the vowel is lengthened or strengthened on this account. *Persona* came in course of time to denote both the mask and its wearer. When *persona* was taken in its first meaning of mask, representing not the real but the assumed character of an actor, nothing was more natural than to say, for instance, of a dishonest man that he was wearing a *persona*. Thus *persona* took the sense of false appearance; and *personatus* was used by Cicero of a man who had to appear different from what he really was, hence our word "personate." But while in these cases *persona* is used of the mask worn, we find it in others expressing the real character represented by the author on the stage. When we now read of "*dramatis personæ*," "characters of the play," we no longer think of masks but of the real characters appearing in a play. After all, an actor wearing a mask of the king was for the time being a king, and

*jungo*,[1] to join) are the different persons, numbers, tenses, moods, and voices of a verb. The moods are Latin. **Mood** is from the L. *modus*, manner, and is the form of a verb, expressing the manner of action. The **indicative** mood (from L. *indicare*, to point out, compounded of *in*, and *dico*, to say) indicates an action, &c., as in past, present, or future existence. The **subjunctive** mood (from *sub*, under, and *jungo*, to join = subjoined) is that mood of a verb which expresses a purpose, condition, &c., subjoined to some statement, question, or answer. The **imperative** mood is the commanding mood, from L. *impero*, to command. The **infinitive** mood, from L. *infinitus* (*in*, not, and *finitus*, limited), a mood not limited by any definition of a person or number. The **potential** mood denotes the power or possibility of performing any action, and is expressed by the auxiliaries, may or can. It takes its name from the L. *potens*, able or powerful. The tenses of the verb are also from the Latin: the word **tense** itself comes from the L. *tempus*, time, through the F. *temps*. The

thus *persona* came to mean the very opposite of mask — viz., a man's real nature and character. Gradually *persona* assumed the meaning of a great personage or of a person of rank, and in the end of rank itself; and this sense of *persona* prevailed during the Middle Ages and continues to the present day. A man *magnæ personæ* means, in mediæval Latin, a man of great dignity. In ecclesiastical language *persona* soon took a technical meaning; and the word "parson," which is merely the same word with a different spelling, in England came to be generally applied to the incumbent of the parish as a title of dignity. These so-called *personæ* held high rank. From this *persona* comes, no doubt, the modern name of parson. Lastly, *persona* came to mean what we call a person, an individual; and in mediæval writers we find *personæ* used as masculine, "*universi personæ*," "all the persons," and, what is curious, this use of *persona* as a masculine continues even in modern French, where under certain circumstances we may treat *personne* as a masculine. In conclusion, may we all remember that while we have been actors on the stage of time, before we can go home we must take off our masks, standing like strangers on a strange stage, and wondering how for so long a time we did not perceive even within ourselves the simple distinction between *persona* and *persona*, between the mask and the wearer.

[1] From *jungo*, *junxi*, *junctum*, *jungĕre*, to join, we have in L. *jugum*, a yoke, and in Eng. the words **joiner**, **joints**, **jugular** veins, the large veins in the neck or throat (L. *jugulum*), **junction**, **juncture** (a seam or point of joining, also a critical period of time), **adjoin**, **adjunct**, **conjoin**, **conjoint**, **conjugal**, **conjugate**, **conjunction**, **conjuncture**, **disjoin**, **disjunction**, **disjunctive**, **enjoin**, **injunction**, **rejoin**, **rejoinder**, **subjoin**, **subjunctive**.

forms of a verb, indicating the time of an action, are the present tense, the imperfect or unfinished, the perfect or completed, the pluperfect or more fully completed, and the future, that which is yet to come to pass. We have the active and the passive voice in verbs. The **active** (from L. *ago*, to do) is that form of the verb which usually denotes acting or doing, and **passive** is that form of the verb expressing passiveness rather than activeness (from *patior*, *passus*, to suffer). There are also **transitive** and intransitive verbs (from *trans*, across, and *eo*, *ivi*, to go), verbs that have an object, so called because the action of the verb is regarded as passing or going across to the object; and **intransitive** (from *in*, not), a verb whose action is not supposed to pass across to any object. The **gerund** (from the L. *gerere*, to carry on) is that part of the verb which denotes the carrying on of its action. The genitive is adjectival, but the gerund is a noun. **Supine** is the name given to two very rarely used noun forms of the verb, and used only in the accusative and ablative. The origin of the word is unknown, but it may at least serve to remind us that these forms are the laziest and the most supine of all the parts of the verb. **Participle** is a form of the verb participating in the value of an adjective and a verb, from L. *particeps*, sharing (from *pars*, and *capio*, to take). An **adverb** (*ad*, to, and *verbum*, the word) is that which is added, not to the "verb" in the grammatical sense, but to the word which it is used to qualify. The **preposition** is placed before the noun or pronoun to show its relation to some other word in the sentence, from L. *præpositio* (from *præ*, before, and *pono*, *positum* (see note, p. 266), to place or put, so named because originally prefixed to the verb in order to modify its meaning. The **conjunction**, which connects or conjoins sentences, clauses, and words, is named from the L. *conjunctio* (from *con*, together, and *jungo*, to join). The **interjection**, which signifies literally a throwing between, is an appropriate name for a word thrown in between the parts of a sentence to express emotion (from L. *inter*, between, and *jacio*, to throw). Of the interjection Horne Tooke speaks very disparagingly, considering it as so far from being properly a part of

speech that he designates it the brutish and inarticulate interjection which has nothing to do with speech, and is only the miserable refuge of the speechless.

Closely connected with speech and language is

LITERATURE IN GENERAL,

and of whatever country we study the literature we require to begin with a **dictionary**, which is a book containing the words of that language alphabetically arranged, with their meanings, &c. (from F. *dictionnaire*, from L. *dictio*, from *dico*, *dicere*, to say or tell). There are also dictionaries of quotations, meaning the act of quoting or citing, or the words or passage quoted, with author or page of book in which it is to be found. It comes from the OF. *quoter*, from low L. *quoto*, I mark off into numbers, from L. *quot*,[1] how many. The old Romans never used any such verb as *quoto* for to quote a passage, but rather the word *profero*, to cite, to quote. On a smaller scale it is called from the Latin a **vocabulary**, from *vocabularium*, a list of vocables or words sounded with the voice (*vox*, *vocis*); or an **abridgment** which is the substance of a larger work in a smaller form. It comes to us through the OF. *abregier*, from mediæval L. *abbreviare* (L. *ab*, *brevio*, I shorten, from *brevis*, short), from which we have the word **abbreviate**. It differs little in meaning from the Greek word **epitŏmē** (from *epi*, upon, and *temno*, I cut, and *tomē*, a cutting), a **summary**, which is so called because it gives the sum and substance; or Gr. **synopsis**, the act of viewing at a glance (from *sun*, together, and *opsis*, a view), a collective view of any subject in a condensed form; or a **glossary**, from L. *glossa*, a tongue, Gr. *glotta*, a vocabulary giving explanation of meanings of words in some one book. A **lexicon** is a dictionary of words—also from the Gr. *lexis*, a word, and *lego*, to speak. We have also

[1] From *quot*, how many, we have such words as **quotation** in another sense—viz., in business the price of an article named or given, meaning how much do you ask? Give me a quotation, also **quotient**, from L. *quoties*, how often. In arithmetic the **quotient** is the number resulting from the division of one number by another, thus showing how often a less number is contained in a greater. We have also **quotidian**, daily or recurring every day, from *quotidianus* (*quot*, how many, and *dies*, a day).

an **index** at the end of many books—from the L. *index, -icis*, from L. *indico*, to show (*in*, and *dico*, to tell), giving a list of the chief subjects contained in the book; and we have also the word **thesaurus**, being the Greek word for a treasury or repository—in this case of knowledge. Almost similar in meaning is **cyclopedia** or **encyclopedia**, literally the circle or compass of human knowledge (Gr. *kuklos*, a circle, and *paideia*, of learning).

The word **book** comes from the AS. *boc*, a book, but which originally signified the beech, because the Teutons first wrote on beechen boards, and our ancestors used to cut runic[1] letters on wooden staves or rods. Compare the Ger. *Buchstaben*, "letters of the alphabet," literally "beech-staves"; the Latin word for book, too, was L. *liber, libri*, the white or inner rind of a tree, the rind which is under the outer bark, and on this outer rind the ancients used to write—hence it came to signify a book. From it we have the word **library** and **librarian**. When we speak of **perusing** a book in the sense of reading it carefully, we use a word whose etymology is uncertain, but probably coined from *per*, through, and *usus*, into, to read carefully, hence to survey, to read. Wedgwood suggests that it may be connected with L. *pervisus*, looked through, examined (*per*, through, and *visum* from *video*, I see), to read with attention, to read through, and so **perusal** signifies the careful examination of a book. **Chapter**, the main division of a book or of anything (OF. *chapitre*, from L. *capitulum*, diminutive of *caput*, the head); and **paragraph**, the section of a chapter, from the Greek word *paragraphos*, originally a short horizontal stroke drawn below the beginning of a line in which a break in the sense occurs, also a passage so marked—from *para*, by the side, and *graphos*, written. **Parenthesis**, which is just the Greek word for insertion (from *para*, beside; *en*, in; and *thesis*, a putting or placing), is now applied to any explanatory word, clause, or sentence inserted into a passage

[1] Runic is the adjective relating to *runes*, to the Teutonic nations or to their language. A rune is one of the characters forming the earliest alphabet of the Teutonic nations. The AS. *run* signifies a secret mysterious talk or mysterious history, applied to the old Teutonic written characters from their use in divination. The word is found in ME. *rounen*, to whisper, and is cognate with Icel. *run*, with OGer. *runa*, a secret, whispering; Goth. *runa*, a secret.

with which it has no necessary grammatical connection. The Latins had also the word *libellus*, a diminutive of *liber*, signifying a little book or any small writing consisting of a few leaves. From it we have the word **libel**, but used in a different sense, and signifying a written slander or defamation, and **libellous**, meaning defamatory or abusive. In law the word has a more extensive reference, meaning any blasphemous, immoral, or seditious production; also the plaintiff's declaration of his cause of action and the relief he seeks. The word **pamphlet**, which means a small book, consisting of one or more sheets stitched together (the same in meaning as the word "brochure," from F. *brocher*, to stitch, meaning a pamphlet of only a few leaves), is said to owe its origin to Pamphila, a Greek lady who left behind her in the first century a commonplace book containing notes, epitomes, and anecdotes. The word **anecdote**, from the Gr. *anecdoton*, signifying unpublished (from *a*, without; *ek*, out; *didomi*, I give), not given out, meant at first a secret history, and now a short story, generally of some interest in a man's life or conduct. It is a sort of slang to speak of a man who is fond of telling such, as being in his **anecdotage**! It was very difficult for a long time to get material on which to write, and all sorts of materials were used both for writing on and for writing with. We get some light on the origin of **writing** when we learn that **write** comes from a Teutonic root *writ*, which means to cut slightly, to mark, to scratch. The L. *scribere*,[1] to write, comes from the Aryan root *scrabh* or *scarbh*, an amplification of **scar**, which also means to cut slightly, to scratch, to mark. From the same root *scrabh*, with loss of the initial *s* (compare **tegument**, **detective**, &c., from the root *stag*), we have also the Gr.

[1] From *scribo*, *scripsi*, *scriptum*, *scribere*, to write, we have many derivatives and compounds; to **scribble**, is to write carelessly or illegibly. A **scribe** is a professional writer. **Scrip** is a certificate of shares or stock. **Script** is a kind of type in imitation of handwriting. **Scripture** means properly any writing, but now the books of the Bible. A scriptural doctrine is a doctrine taught in Scripture. We ascribe glory to God—*i.e.*, assign it to Him as His property. We **circumscribe**, **describe**, **inscribe**, **prescribe** and **proscribe**, **subscribe** and **transcribe**; and we have **ascription** and **conscription**, **description**, **inscription**, **prescription**, **proscription**, **subscription**, and **transcription**; and we have **manuscript** and **nondescript**, and **conscript** and **postscript**.

*graphein*, to write, and the English to **grave**, to **engrave**. All these words bear witness to a time when writing was done on wood or wax or other soft surface by means of a pointed instrument—the **stylus** (from the Gr. *stylos*), an iron instrument resembling a pencil in size and shape, used for writing upon waxed tablets. At one end it was sharpened to a point, for scratching the characters upon the wax, while the other end being flat and circular served to render the surface of the tablets smooth again, and so to obliterate what had been written. Thus *vertere stylum*, to change the style, came to signify to erase, or to correct or improve, because when they turned the stylus it was for the purpose of improving what they were engaged on, and so the word came gradually to refer not so much to the tool which was used for engraving or writing as for the distinctive or characteristic mode in which an author expressed himself: even in Cicero we find the word used for an author's manner of writing. The word **erase**, just used above, signifying to rub or scrape out, comes from the Latin verb *erādo*, from *e*, out, and *rado*, *rasus*, to scrape. **Obliterate**, a somewhat similar word (in meaning), is often connected with *lino*, *litum*, *linere*, to smear, as if to obliterate were to smear over or efface; but its direct derivation is from *litera*, a letter, so that to obliterate is in the first instance to efface writing in particular, and secondarily, to efface generally. It is true that the root of *litera* is *linĕre*, because some of the earliest writing was on substances smeared so as to receive it, as the waxed tablets of the Romans.

When advancing civilisation brought to the Western world the art of making a writing material of strips of the inner rind of the Egyptian reed, called papyrus, glued together transversely, the name of **paper** was introduced, to be applied as time went on to textures made of various substances. From the inner rind of the papyrus, called in Gr. *byblos*, they derived the name for a book, *biblion*, so that we have not merely *bibliography*, *bibliomania*, &c., but we have the word **Bible**—the Book—the book of God, the God of books, the Bible. The different pieces of papyrus were joined together by the turbid Nile water, as it had a kind of glutinous property,—a layer of *papyrus* was laid flat on a board,

and a cross layer put over it, and being thus prepared, the layers were pressed and afterwards dried in the sun. The sheets were then fastened or pasted together, the best being taken first and then the inferior sheets. The length might be carried to almost any extent by fastening one sheet to another. When the book was finished it was rolled on a staff, whence it was called a *volumen*, from *volvo*,[1] *volvere*, to roll, because it was rolled up like a map on a roller. This is the root of our word **volume**. An attempt has been made to show that **copy** is from *cope*, in the sense of likeness; and there is no doubt that copy signifies frequently an imitation of an original pattern, and the verb to cope signifies to vie with, especially on equal terms, to match. Nevertheless there seems good reason to believe that the word originally comes from L. *copia*, plenty or abundance, through F. *copie*, signifying first abundance, then facility or convenience. In late L. *copia* signified a transcript, because by such the original was multiplied abundantly. The Romans wrote only on one side, and when one sheet was thus finished it was joined on to the end of another until the book was complete, and then they rolled it up on a cylinder or staff. To "open" such a book was simply to roll up the long ribbon at one end, simultaneously allowing it to unroll at the other. Thus a long succession of short narrow columns, corresponding to our pages, would pass before the eye of the reader in a not inconvenient arrangement. Before leaving the plain papyrus it is worth knowing and bearing in mind that from *scheda* (or *scida*), signifying a piece cut off, and specially a little leaf cut off from the papyrus, we have the origin of our word **schedule**, originally signifying a piece of papyrus containing some writing, and now used for an inventory, or list, or table. When vellum, however, took the place of papyrus as a literary vehicle, the stiffness of the new material, which lent itself ill to rolling, necessitated a change in the form of the book, which now became a "codex," or, in other words, assumed the form of bound

[1] From *volvo, volvi, volutum, volvere*, to roll or turn round, we have **vault, voluble, voluminous, circumvolution, devolve, devolution, evolve, evolution, involve, involution, revolt, revolution, revolve.**

leaves as in our ordinary books. This word *code* or *codex* was the Latin word for the trunk, body, or stock of a tree, and was afterwards applied by them to a book, because the ancients wrote, as we have seen, on wooden tablets covered with wax; and so it came to mean a MS. not rolled up together as a *volumen*, but arranged with leaves like our books. The word **codex** is generally applied to the Bible MSS.—as when we speak of the Codex Sinaiticus, the Codex Vaticanus, and the Codex Alexandrinus, &c.; and when spoken of in the plural they are called codices. In common speech a code has come to mean a systematic collection or digest of laws; while the word **codicil** (from L. *codicillus*, the small trunk of a tree, originally a diminutive from codex) came also to signify a writing tablet, then a note or letter, and, finally, in Latin as in English, an addition or supplement made to a will. As the word codex was originally spelt *caudex*, it is little wonder that some have seen a connection between this word and *cauda*, a tail, which has given us the English word, as when we speak of the tail as a caudal appendage; and so in this case a codicil would just mean a small appendix to the will itself, a sort of tailpiece. The little billets or notes which were sent by the Romans to their friends were called *codicilli*. The Romans called the paper which was made from the Egyptian papyrus **charta**,[1] from the Gr. *chartēs*. Next to the papyrus, **parchment** was the most common material for writing upon. It is said to have been invented by Eumenes II., King of Pergamos, in consequence of the prohibition of the export of papyrus from Egypt by Ptolemy Epiphanes. It is made from the skin of a sheep, or of a goat, prepared for writing on, through F. *velin*, from low L. *vitulina* (*charta*, paper, understood), from L. *vitulus*, a calf. **Veal** signifies the flesh of a calf, OF. *veal*, from L. *vitellus*, diminutive of *vitulus*, a calf. As paper and parchment were dear, it was frequently the custom, as we have seen, to erase or wash out writing of little importance, and to write upon the paper or parchment again, which was then called *palimpsestus*, in English **palimpsest**, from Gr. *palin*, again, and *psestos*, rubbed—or rubbed

[1] From *charta* we have **cartulary, card, carte, cartoon, cartridge, charter, chart.**

a second time,—the first time when it was rubbed clean for the previous writing, the second time for the writing which now is there. **Palindrome**, a name given to a word, line, or sentence which reads the same when the letters which compose it are read in the reverse order, or which reads the same either way, like "madam." In the 'New Monthly Magazine' it is said that in English but one palindrome line is known. I wonder if it is this line by Philipps, 1706, "Lewd did I live, evil I did dwel." The word in Greek is *palindromos*, from *palin*, again or back, and *dromos*, running, or a race. Where the writing was done by hand, as in every case almost it was so done, until the invention of printing, it was called a **manuscript**,—literally *manus*,[1] the hand, and *scribo*, to write. The word **signature** recalls a time when very few persons had an elementary education of any literary kind, and when the kings and barons, no less than their humbler followers, affixed their own sign or cross or mark to any document requiring their assent. The phrase to sign your name did not mean, as with us, to write your name, because this very few could do, but to make such a mark as will be a sign that you authenticate the document. The Latin word *signum*[2] itself means merely that by which a thing is known. The verb *signo*[2] also meant to seal, whence we have the word **signet**, the seal used by the Sovereign to seal private letters and grants; a signet ring, a finger-ring, having a

[1] From *manus*, the hand, we have many derivatives, such as **maintain**, to hold firmly, **maintenance**, **manacles**, fetters for the hand, **manage** (from F. *manége*, the training or control of horses), to direct or govern with address, **manifest** (that which may be grasped, and hence palpable, self-evident), **manifesto**, **manipulate**, **manœuvre**, **manner**, **mannerism**, **manual**, **manufactory**, **manufacture**, **manumission**, **manure** (for manœuvre), some substance added to the land to fertilise it, an MS. or MSS., books written by the hand, an **amanuensis**, **bimanous**, **quadrumanous**, **emancipate**, **leger-demain**.

[2] Both from the noun *signum* and from the verb *signo*, *signavi*, *signatum*, *signare*, we have such words as **seal** (from the diminutive *sigillum*), a **signal**, a sign made from a distance, and the adj. **signal**, meaning remarkable, **signalised**. We may **signify** or declare by any sign. We speak of **significant** and **insignificant**. We **assign** or mark out as properly belonging to. **Assignment** means a specific allotting. We **consign** and receive a **consignment** of goods. We **countersign**, **design**, and **designate**. The **insignia** are the marks of office. We **resign** when we give back an office, and **resignation** to the will of God is the mark of unmurmuring submission.

stone engraved with a crest or **monogram** (from Gr. *monos*, alone or one, and *gramma*, a letter), a simple device formed by the intertexture of two or more letters. **Sign-manual**, from sign and manual (from *manus*, the hand), literally a sign made by one's own hand, and now the royal signature, usually only the initial of the Sovereign's name, with R. for Rex (king) or Regina (queen).

Paper is of different kinds indicated by different names. **Hand-paper** was originally so called from its water-mark, which was that of a hand, and the **water-mark** itself from the mark wrought into the paper, and so transparent that it could be seen clearly through. **Pot-paper**, a somewhat inferior kind, has the water-mark of a *pot;* and **foolscap**, which had the water-mark of a fool's head with cap and bells, has now come to denote paper of a particular size. The size is generally indicated by Latin words—*e.g.*, **folio**, from the L. *folium*, a leaf, means a sheet of paper folded but once, thus making 2 leaves or 4 pages; **quarto** (written 4to) is a sheet folded into quarters or 4 leaves making 8 pages; an **octavo** (8vo), so called in accordance with the L. *octo*, eight, and folded into 8 leaves or 16 pages; and a **duodecimo** (12mo), the Latin for 2 and 10, that is 12, one making 12 leaves of 24 pages, and so forth. **Stenography** is the name for what we term shorthand—the art of writing very quickly by means of abbreviations—(from Gr. *stenos*, narrow, and *grapho*, to write). A **scrivener** is the name still given to a scribe or writer through the OF. *escrivain* (F. *écrivain*), from low L. *scribarius*, from L. *scriba*, a scribe, from *scribo*. The word is used chiefly in the phrase "scrivener's palsy," but now called "writer's cramp." The word **engross** is also suggestive—originally derived from F. *en*, in, and *gros*, large = in large. It meant at first to copy a writing in a large hand or in distinct characters, but it has now come to signify to *occupy wholly*, to *monopolise*, as, the conversation.

The word **volume** is not the only instance of the retention of a word, the literal signification of which is completely obsolete. The word **indenture** refers to an ancient precaution against forgery, resorted to in the case of important contracts. The duplicate documents, of which each party retained one, were

irregularly indented in precisely the same manner, so that upon comparison they might exactly tally. To indent was to cut into points like teeth—to notch—low L. *indento*, from L. *in*, and *dens*, *dentis*, a tooth. So also a **vignette** portrait has lost the accompaniment which alone made the name appropriate—viz., the vine-leaves and tendrils which in the sixteenth and seventeenth centuries usually formed its ornamental border. It still signifies a small engraving with ornamental borders. Usually in olden times the title-page of a book had such a border with two pillars represented on each side wreathed with vines bearing leaves, tendrils, and bunches of grapes. The F. *vignette* signifies a little vine; *vignettes*, vignets, branches, branch-like border or flourishes in painting or engraving. Vignette is the diminutive of F. *vigne*, a vine.

The directions in the English prayer-book are still known as **rubrics** (L. *ruber*, red), although it is now the exception rather than the rule to see them printed as they originally were—in red letters. And to take only one other instance, we apply without any sense of incongruity the name of **pen** (from L. *penna*, a feather) to all those modern appliances which rival—which indeed have almost entirely superseded—the quill, to which alone the word is strictly applicable.

The different forms of literature are divided into **Prose** and **Verse**. Prose is the direct straightforward arrangement of words, free from poetical measures — ordinary spoken and written language: the word is derived through the F. from L. *prosa* from *prorsa* from *prorsus*, straightforward. Prose, then, is speech going straight on and not poetical. Dull and tedious conversation is sometimes called **prosaic** and **prosy**, being monotonous. Prosody has nothing to do with prose. It is the Gr. and L. word (Gr. *pros*, to or in addition to, and *odi*, a song or tune), and means the quantity of syllables and measure of verse, tone, or accenting a syllable. **Verse** differs from prose in being measured, that is to say, divided into groups of words and syllables. The real meaning of the word "verse," according to Ruskin, is a line of words which "turns" at a certain point, as the furrow turns in a

ploughed field (L. *versus*, a turning, a line (from *verto*, I turn, p. 1). It partly therefore involves the idea of returning in **another part** of the field, and so has been ordinarily employed in the sense of "**stanza.**" This last word, meaning first the chamber of a house (old It. *stantia*, a stop, a lodging, chamber dwelling, from L. *sto*, *stare*, to stand), came afterwards, both in Italy and here, to signify properly a piece of a song enclosed or partitioned by itself, or a division of a poem containing every variety of measure in the poem. The Greek word *metron*, **metre** (measure), has been adopted in all languages, with just respect for the first masters of poetry, to signify a measured portion of a verse. Grammarians enumerate more than twenty different metres, of which I shall mention only a few. The **spondaic**, from the word **spondee**, two syllables of equal length, uttered so deliberately that they may correspond to the time in which a man, walking firmly and serenely, takes two paces. This metre was called **spondeios** (*pous*, a foot) in Greek, because it was the measure of the melodies used at the most solemn religious and national ceremonies, accompanied always with the "**spondee**," "the drink offering" to God. The spondee was properly the libation or the wine poured out on the head of the victim to be sacrificed when an agreement or treaty was to be made. And it has the perpetual authority of correspondence with the deliberate pace of Man, and expression of his noblest animal character in erect and thoughtful motion: all the rhythmic art of poetry having thus primary regard to the great human noblesse of walking on feet; and by no means referring itself to any other manner of progress, by help either of stilts or steam. In this power the *spondæus*, or time of the perfect pace of a reasonable two-legged animal, has regulated the verse of the two most deliberate nations of the earth — the Greek and the Roman; and through their verse, has regulated the manner, the mien, and the musical ear, of all educated persons in all countries and times. It is usual only to define it as consisting of two "long" syllables; but the actual length in time has never been stated; and it is absolutely necessary, in order to fix proper educational laws either for music or verse, that the time of metres

should be defined positively no less than relatively. Now, any person holding himself well erect, and walking in regular time, so firmly that he could carry a vase of water on his head without spilling it or losing its balance, will find that he can easily take two paces in a second, and not easily more. The proper length of the spondee will therefore be one second (indicated by two minims), and a long syllable (indicated by a minim), forming a part of any other foot, will, primarily, have the length of half a second. From this measure we can form our divisions of time, noting in what special verses or under what particular conditions the time may be quickened or delayed. The Dactylic measure is also important: the **dactyl** has a long syllable followed by two short ones. It has not yet been sufficiently recognised by writers on prosody that there are two dactyls,—the long dactyl, formed by the division of the last syllable of a spondee into two, giving two seconds of time to the whole metre as to the spondee from which it is formed; and the short dactyl, formed by dividing the last syllable of the other into two, the syllables being severally half a second and two-eighths of a second long—minim and two quavers; or, in lightest measure, crotchet and two semiquavers. It will be most convenient to call the first of these the Heroic, and the second the Lyric Dactyl, the last being almost exclusively used in English verse. But for both the name Dactyl (Gr. *dactulos*), "finger," meaning a cadence composed of three joints in diminishing proportion, indicates a subtlety in the distribution of time which cannot be expressed by any musical measurement. The division of the foot in fine utterance, sounds as if it resulted from a certain degree of languor,—as if the second syllable had fallen short by some failure of power or feeling, and then the loss had been supplied by the added third. A **Poet** signifies literally a maker (Fr. *poète*, from L. *poeta*, Gr. *poietes*, a maker, from *poieo*, to do or make), one who makes poetry, a composition in which the verses, whether rhymed or not, consist of certain rhythmic measures. A **poetaster** is a petty poet, a pitiful rhymster, a writer of contemptible verses.

**Parody** is a caricature of a poem, made by applying its words

and ideas with a burlesque effect (L. and Gr. *parodia*, from Gr. *para*, besides, and *odē*, an ode or song). **Rhyme** was originally and properly in AS. *rim*, measure, and naturally *rime* in ME. But scholars attempted to derive it from the Gr. *rythmo* (whence rhythm comes), and the absurd spelling, rhyme, is the result of the effort. **Rime** is now preferred by many writers, and is already gaining ground, but printers are stubborn, and it is hard to resign the hard-won spoils of our youthful campaign in the spelling-book. The adoption of the "learned spelling," "rhyme," has of course had no effect on the pronunciation. An **idyll** is a short pictorial poem, chiefly on pastoral subjects (L. *idyllium*, from Gr. *eidyllion*, diminutive of *eidos*, an image, from *eidomai*, to seem). **Elegiac** poetry is mournful poetry, an elegy being a song of mourning (French from Latin and Gr. *elegos*, a lament). A **sonnet** is a short poem of fourteen lines with varying rhymes, through French and It. *sonetto*, diminutive of *sono*, a sound or song, from L. *sonus*, a sound. An **apologue** is a moral tale, French from Gr. *apologos*, from *apo* and *logos*, speech. A **fable** is a feigned story or tale, intended to instruct or amuse (F. *fable*, from L. *fabula*, from *fari*, to speak). An **apostrophe** is a sudden turning away from the subject to address some person or object present or absent. Also a mark showing the omission of a letter—Gr. *apo*, and *strophe*, a turning. (We have also **catastrophe**, an overturning, a calamity, from Gr. *kata*, down, and *strepho*, to turn.) **Aphorism** is a brief pithy saying, from Gr. *aphorizo*, to mark off by boundaries, Gr. *apo*, and *horos*, a limit or boundary. **Apothegm**, a terse pointed remark, Gr. *apophthegomai*, to speak plainly. **Maxim**, a general principle, usually of a practical nature, a proverb (F. *maxime*, from L. *maxima* (*sententia*, an opinion), superlative of *magnus*, great, and proverb, a short familiar sentence forcibly expressing a well-known truth; OF. *proverbe*, from L. *proverbum*, *pro*, publicly, and *verbum*, a word).

Of literature of a different though very important kind, we have **newspapers** — lit., papers published for circulating news. They are for the most part more than this, and the leading articles of many of them are models of style, and leaders of thought, on

most questions of public interest. The word "news" has been supposed to come from the four points of the compass N W + E S as if the tidings came from all quarters, but the word signifies something "new," or the "newest." **Printing** itself came through the F. *empreindre*, from L. *imprĭmo* and *pressus*, from *in* and *premo*, to press. A **journal** is a newspaper published daily or otherwise, but the word signifies literally a diurnal, or daily register or diary, from F. *journal*, from *jour*, a day, from L. *diurnalis*, from *dies*, a day.[1] An **author** is one who originates or gives existence to anything, through F. *auteur*, from L. *auctor*, from *augeo*, *auxi*, *auctum*, *augere*,[2] to increase, make to grow, to produce; but the editor of a book is he who edits it—that is, superintends the publication and gives it out to the world. The Latin **editor**—literally, one who gives out, from the verb *edĕre*, to give out—was, after the invention of printing, often employed in a special sense as denoting the person who "gives to the world" a book or other literary work of which he is not the author. In this sense it has passed into English and other modern languages. But under modern conditions there are two different classes of persons concerned in the production of a book, to either of whom the word might be applied in as literal meaning with equal propriety. The "giver-out" of a book—for instance, of a classical text which has never before been printed—may mean what we now call the **publisher**, the man who bears the expense of printing it, and makes the arrangements for its circulation among the public; or it may mean the **scholar** who puts the

[1] Whence also **sojourn**, to wait over the day, to dwell in a place for a time, and **adjourn**, to put off to another day. **Journeyman**, originally and strictly a workman hired by the day, or for a period (F. *journée*, low L. *jornala*, a day's work, from L. *diurnus*, from *dies*, a day), afterwards and now a workman as distinguished from an apprentice, not a mere learner as an **apprentice** signifies, one who is learning a trade, from OF. *aprentis*, a beginner, from *apprendre*, to learn (L. *ad* to, and *prehendo*, to lay hold of). There is in Scotland the shorter form of **prentice** or **prentis**, as in Burns's lines:

"Her 'prentice han' she tried on man,
And then she made the lasses, O!"

[2] From this verb we have, to **augment**, **augmentation**, **auction**, **auctioneer**, **authority**, **authorise**, **authoritative**, **autumn**, **auxiliary**.

text into order for publication, and provides it with such illustrative matter as it is deemed to require. Now, while in French editor, *éditeur*, has come to mean publisher, in England it has become restricted to the other of its possible applications. When we use it we no longer think of its literal sense. The prominent function of an editor is not that of issuing a literary work to the public, but that of bringing it into the form in which it is to appear. Although "editor" is not a word of English formation, it has an ending which coincides in form with that of English agent nouns, so that it has naturally suggested the coinage of a verb "to edit," meaning to prepare for publication as an editor does—*i.e.*, to put into such a form as is thought suitable for the public to read. When we say, usually with unfavourable meaning, that a war correspondent's telegrams have been "edited," we mean that they have undergone alterations or excisions, in accordance with the press censor's notion of the amount of information which ought to be given to the public at home. Similarly, we may say that the composition of an illiterate, or foolish, person requires a great deal of "editing" in order to be suitable for publication. If, instead of adopting the Latin word, we had rendered it by some such equivalent as "out-giver" (corresponding to the Ger. *herausgeber*, which is used quite in the English sense of "editor"), there would have been no opportunity for the back formation of a verb, with a meaning so remote from the primary signification of the substantive.—(Bradley's 'Making of English.')

# CHAPTER XVIII.

## CITY LIFE.

**A city** is abstract in its origin. It is the F. *cité*, from the L. *civitas*. *Civitas* meant originally citizenship, being the abstract of *civis*, citizen, but was easily transferred to the citizens in their collective capacity—the body of the citizens, the community, and so came at last to be a mere synonym with L. *urbs*,[1] a city. In its origin, then, the "city" suggests the body politic, whereas **town** suggests merely the actual place, the fenced stronghold; and some traces of this old distinction have persisted to modern times, though the words have received new conventional senses, different in different parts of the English-speaking world. Our distinction between a city and a town is unknown to other Teutonic and (now) also to Roman languages,—Ger. *stadt*, F. *ville*, Sp. *cuidade*, translate both town and city. *Town* is a very concrete word in its origin. It is native Germanic (AS. *tun*); it means literally an "enclosure," a "fenced place," and points to the stockaded settlements of a long time ago, before the Angles and Saxons saw Britain. The cognate Ger. *zaun* has kept the older sense of a hedge. **Village** is F. from L. *villaticus*, belonging to a country house (compare Milton's "tame villatic font," in "Samson Agonistes"), and suggests the manor-house with its adjacent clusters of cottages. The Modern English word **villa** is a direct borrowing from the Italian, which had preserved the word from the Roman times without change of form. It was the Latin name for a farmhouse with its accompaniments, and from the nature of

[1] From *urbs* we have **urban** (L. *urbanus*), belonging to a city, and **suburban**, and also **urbane**, civil, courteous, polite, refined.

Roman land-holding, might be used of a very splendid estate. Many of the houses in our suburbs would be, and are, properly called villas. Descent is easy, and words, like people, have a tendency to fall away from their better selves. A good example is found in our word **villain** (see p. 228).

Having spoken of the words city, town, and village, we have the name for a still smaller assemblage of houses to consider—the word **hamlet**, a double diminutive, which we derived from OF. *hamelet*, a diminutive of *hamel* (mod. F. *hameau*), which is itself a diminutive of W. Ger. *haim* (AS. *ham*, Eng. home, Ger. *heim*). Thus hamlet is closely related to our home, though it has reached us through the French, and has not descended like "home" from AS. **Home** is a general Indo-European word for "abiding-place," "dwelling." In the oldest English it was purely descriptive, and apparently as destitute of tender or sentimental emotions as town or city with us. As early as the sixteenth century we meet with the proverb "home is homely," *i.e.*, home-like or comfortable, but John Howard Payne's famous song, "Home, Sweet Home," expressed in simple language the feelings that had become vaguely connected with the word.

We now turn your attention to the ways through and around the city on which the houses have been built, and where the intercourse and traffic are conducted. These are chiefly **streets.** A street is from L. *strata*[1] (*via*), a paved road lined with houses; but now applied to a definitely laid out road in a city or town, quite irrespective of the question of pavement. Some of the streets are not paved, but are macadamised—that is to say, the road is covered with small broken stones so as to form a hard smooth surface, so called from the name of Macadam (1756-1836), the inventor. As street rather smacks of commerce, which, as Cicero says of Rome, is in disrepute, except on a large scale, **road** is preferred, as more suggestive of the country-loving gentry. A road is properly the way by which one rides or travels—a high-

[1] The L. verb from which this comes is *sterno, stravi, stratum, sternĕre*, to throw to the ground, and from it we have the word **consternation**, amazement that produces confusion and terror, and **prostration**, the act of throwing down, or laying flat.

way, and we naturally name it from the place to which it leads (as the London Road), or its direction (as the Northern Road). **Turnpike** (from *turn* and *pike*), originally a frame consisting of two bars, armed at the ends with *pikes* or poles, and *turning* on a post to hinder horses from entering, and afterwards applied to the gate or bars across a road to hinder passage till toll be paid; and so the roads on which turnpikes or **toll-bars** were established were called turnpike-roads or toll-roads. **Way** is the more general term for any kind of road or street or passage. It is connected with the L. *via*, a way, and means literally that over which one moves. A **lane**, from the AS. *lane*, and the Scotch *loan*, which signified originally an open space between corn-fields, hedges, &c., has come to signify a narrow street: probably the change of meaning has come about through the gradual narrowing of these open spaces in the country, but there can be no doubt that properly a lane is a narrow country way, and not a highroad. The term (as in the case of the Devonshire lanes) is crowded with poetical associations, which are lost in the dismal realities of city surroundings. A narrow way is seldom pleasant in a city. Hence (except in the case of Park Lane, London), the term is not in favour in urban nomenclature. An **alley** (F. *allée*) has long been a rather disparaging name in this country for a narrow passage. The word comes from the F. *aller*, to go; but we have here no *Grande Allée* — they are all of the poorest kind, so that we are more familiar with a blind alley, one that is closed at the end so as to be no thoroughfare, a *cul de sac*. The word **boulevard** is a F. corruption of the Ger. *boll-werk*, bulwark. It means, therefore, a street laid out on the site of an ancient and demolished fortification. As this is never done until a city has far outgrown its walls, a boulevard is generally in a thickly settled quarter, and has no suburban associations. On the contrary, an **avenue** (from F. *avenir*, to arrive, from L. *advenire*, to come to) is properly an approach to a city, or to some conspicuous part of it; or the chief approach to a country house, usually bordered with trees—an avenue of limes and beeches.

In a town, and still more in a city, we are struck by the busyness

of the people, and very soon come to understand what **business** is, the state of being busy, fully occupied—perhaps originally from the OF. *busorgnes*, pl., works, business, and *busuigne* (F. twelfth century), connected with mod. F. *besoin* (m.) and *besogne* (f.). The most striking feature of city life is its commercial aspect. The word **commerce** is from the L. *commercium*—*con*, with, and *merx*, *mercis*, goods, wares, merchandise. From this word *merx* we have also the word **merchant**, which in Scotland (and in America) includes buying and selling of all kinds, whether on a large or small scale, even although carried on in a shop,—and there is no place more familiar to residents in country districts than the merchant's shop; and the **general merchant** is a man with the most multifarious stock of any man in the United Kingdom—a shopkeeper. In England the word merchant is still a name of distinction restricted to wholesale traders, and especially to those having dealings with foreign countries, except in cases where there is a prefix to the word, such as spirit-merchant, tea-merchant, corn-merchant, coal-merchant, &c., which frequently include retail dealers. The word merchant came to us through the F., the OF. being *marchant*, a merchant, from L. *mercantem*, the present participle of *mercāri*, to barter, but all from *merx*, a price. Probably the French spelling gave us the English word **market**, from L. *mercatum*, trade, and *mart* (a contraction of market), a place of public sale and traffic. Still from the same word *merx*, through the F. *mercier*, we have the word **mercer**, a dealer in silks, velvets, laces, and other costly materials, but frequently with silk prefixed. **Mercantile** is that which pertains to trade and commerce. The word **mercenary** comes through *merces*, *mercēdis*, wages, from the same root, and originally signified a hireling, or a person working merely for the sake of pay or of self-interest.

As we go along the street and read the different signs, we find, for instance, **appraisers** (L. *ad*, to, and *pretium*, a price), those who put values on what is to be sold. **Architects**, who design buildings and superintend their erection (Gr. *archos*, chief, and *tektōn*, a builder). **Auctioneers** (from L. *auctio*, from *augeo*, to increase)—

so called because at an auction the price gradually increases, and the article is sold to the highest bidder. **Butchers** (F. *boucher*, OF. *bocker*, originally one who slaughters he-goats, from *boc*, a goat, OH.Ger. *bock*), those who slaughter animals for food, or who cut up and sell meat or flesh. **Chandlers**, who now are general dealers. The word comes through the OF. *chandelier*, a maker of candles or a dealer in them, from L. *candēla*, a candle; and at first we had wax-chandlers and tallow-chandlers, then by-and-by we had corn-chandlers, and now we have ship-chandlers, who supply ships with cordage, canvas, and even with general stores. The French word **chandelier**, introduced into England, signified first a receptacle for candles, and the word has been so extended as to include gas-jets and electric light. No doubt we have the word *electrolier* for an electric chandelier, but here *lier* was taken as a termination, though the *l* is really a part of L. *candela*, candle, from which candelabrum (the original of chandelier) is derived. **Confectioners** derive their name from the L. *confectio*, a preparing thoroughly (from *con* and *factus*, made). They are now makers of sweetmeats, which are called confections, anything prepared with sugar, sweetmeats. The meaning has gradually specialised into this. In Paris, on the other hand, the word confection, signifying a making up, has come to signify a making up or manufacturing, while a *maison de confections* is a dressmaking establishment. **Contractors**, those who agree to do a certain service or work at a stipulated price or rate, from L. *contractus*, an agreement (*con*, together, and *tractus*, drawn). **Distillers** are those who distil or manufacture ardent spirits or alcoholic liquors from grain, &c. The word comes through the F. *distiller* from L. *distillare* or *destillare*, to drop or trickle down (*de*, down, and *stillo*, I drop; literally to drop or trickle down in drops), to vaporise by heat and then reconvert into the liquid state. **Drysalters** do not throw much light upon the reason of their name through anything we see in their windows, such as gums, drugs, dyestuffs, and chemical substances of various kinds; but the name was given to them when, as originally, they were dealers in dry and salted meats. **Embroiderers** are those who ornament with designs in needlework, originally on the *border* (*em*, on, and F. *broder*, another form of

border, from *bord*, edge). **Laundresses**—women whose employment is to wash and get up linen,—OE. *lavanderess*, OF. *lavandière*, from mediæval L. *lavanderia*, from L. *lavo, lavavi, lavatum, lavare*, to wash; and a laundry is the place where clothes are washed and done up (p. 200). **Nurserymen** are those who rear plants and trees on ground set apart for the purpose, which is therefore called a nursery, just as the room in a house set apart for the young children is so called. The French do not use their word for nursery in this double sense, but they have a *chambre des enfants*, the children's nursery, and *pepinière* (from *pepin*, a kernel, pip, or stone), a nursery for young trees. The Germans, however, speak of a *Baum Schule*, a tree school, or a *Pflanz Schule*, a plant school, corresponding with our nurseries for trees and plants. **Umbrella** makers derive the name from the Italian *ombrella*, diminutive of *ombra*, a shade, from L. *umbra*, a shade,—literally a protection from the sun by the shade it furnishes. But we use the word habitually in the sense of a protection from rain, and in this sense the word *imbrella* would have been much more accurate, as it would come from the L. *imber*, a shower, just as the French use the word *parapluie* (*para*, beside, and *pluie*, rain) for an umbrella; while the **parasol** (*para*, beside, and *sol*, the sun) with them, as with us, is the name of the small shade against the sun's rays. **Victual dealers** and **provision merchants** generally go together in Scotland. The word victual (now generally in the plur. victuals) comes through the F. *victuaille*, through mediæval L. *victualia*, mode of living, or articles commonly used as food, from the L. word *victus*, food, from *vivo, vixi, victum, vivere*, to live (p. 172). In Scotland the word is restricted to farinaceous food, and in some parts to the grain crops, which are spoken of as *victual*. **Provision**, too, is generally limited to food, and always so when used in the combination of which we are writing. Originally derived through F. from L. *provisionem*, foresight, providence (*pro*, before, and *video*, I see), the act of providing; care or measures taken beforehand, and then food, the things provided; and a provision merchant is the shopkeeper who retails articles of food for daily

use. The word **viands** (p. 172), through the F. *viande*, It. *vivanda*, anciently nourishment in general, low L. *vivenda* (necessary for life), again from the L. *vivere*, to live, now provisions for eating—sometimes pressed meat. The word **victualler** in England, and especially the phrase licensed victualler, is a man who keeps a victual house,—an innkeeper or tavern keeper, a seller of intoxicating liquors by retail. A **monopoly** is what many are struggling to secure, for a **monopolist** is one who has obtained the exclusive power to sell a certain article, or who, by buying up the whole of it, has the command of the market at some place, and so he can sell at an advanced price. The word comes from the Gr. *monopolion* (*monos*, alone, *polĕo*, I sell).

The word **traffic** is derived from the two Latin words *trans*, signifying through or across, and *facere*, to make or do, with its participle *factus* or *fictus*. It is still chiefly carried on by carts, waggons, lorries, drays. There are a great many **carts** with two wheels for carrying heavy loads, the word being either the Celtic *cart*, or from the word *car*, which came to us from the Norman *carre*, used for almost any vehicle. *Carre* is from the late L. *carra*, L. *carrus*. But we have now **cars** of all kinds,—*steam-cars*, *tram-cars*, *electric cars*, and *motor-cars*. The word **motor** signifies literally a *mover*, that which gives motion or motive power, without specifying its nature, just as **locomotive** has a learned formation (like F. *locomotif*), made as if from a L. *locomotivus* (*loco*, from or out of a place, and *motivus*, from *movēre*,[1] to move—literally, *what moves anything from its place*). The word **engine** obviously comes from the L. *ingenium* (from *in* and *gigno*,[2] *genui*, to produce), which

[1] From *moveo, movi, motum, movēre*, to move, we have **mob** (from *mobile*, easily moved), **mobility, mobilisation**, including all that is needed to put an army on a war footing; a **moment** (for *moviment*), **momentary, momentum, motion, movement, movable, immovable, immobility, mutiny, commotion, émeute, emotion, locomotion, promote, promotion, remove, removal, remote.**

[2] From the word **genius** (the same root *gigno*) we have **genial**, meaning kindly and cheerful, **geniality, congenial. A gin** (a contraction of engine) is a machine or a snare. An **ingenious** person is very clever or skilful in contriving, and men show great ingenuity in devising or constructing machines, which are also called ingenious. The English word **ingenuous** is from L. *ingenuus* (same root as *ingenium*).

signifies primarily the innate natural quality of a thing, then of a person, the natural capacity or disposition, and very soon in Latin even, talents, abilities, and specially the faculty of invention, genius, and wit; and so an engine signifies properly a machine or other means skilfully adapted to effect a purpose, and an **engineer** is one skilled in constructing engines or in devising plans. We have still the **waggon** or **wagon**, which comes from the Dutch or low German. The native English term of **wain** is from AS. *wagen*, *waen*, from the root *vah*, to carry, L. *veho*. We still use the word **wain** when we speak of the *constellation of the Plough*, or Charles's Wain or waggon. The word **lorry**, properly a four-wheeled waggon without sides, is supposed to come from provincial English *lurry*, to pull or lug. **Dray** is also a slow-moving vehicle for heavy loads, such as a brewer's dray,—in the AS. *drage*, *dragnet*, from *dragan*, to draw. It is connected with **dredge**, but dredge, though originally Teuton, comes from OF. *drege*. But turning your attention now to vehicles that are used for the conveyance of persons, the word **vehicle** itself is one of the most comprehensive, as meaning any kind of carriage that is used to convey either persons or goods, —from the L. *veho*, to carry. The word **chariot** comes from the Latin word *carrica*, a chariot, the origin of which is clearly the Greek word *caruchon* or coach. Stone tells us that "coaches were not known in this country of old time, but chariots, or **whirlicotes** then so called; and then used only of princes or of men of great estates, such as had their footmen about them. And, for example to note, I read that Richard II., being threatened by the rebels of Kent, rode from the Tower of London to the Mile End, and with his mother (because she was sick and weak), in a *whirlicote*, divers lords attending on horseback. But in the year next following the said Richard, who took to wife Anne, daughter to the King of Bohemia, that first brought hither the riding upon side-saddles, and so was the riding in whirlicotes and chariots forsaken, except at coronations and suchlike spectacles; but now of late years the use of coaches, brought out of Germany, is taken up and made so common as there is neither distinction of time nor difference of persons observed, for the world runs on wheels, with many whose

parents were glad to go on foot." He adds that the number of coaches in London must needs be dangerous, and gives the laws and customs in the city for their government, such as that the fore horse of every carriage should be led by the hand, &c., "yet these good orders have not been observed." **Coaches** (or covered vehicles for travelling) seem to have been introduced into this country about the year 1570, but were used only by a few distinguished individuals. Hume, in his 'History of England,' says: "About 1580 the use of coaches was introduced by the Earl of Arundel. Before that time the Queen on public occasions rode behind her chamberlain." In 1625, however, they were let for hire; and in 1689 a company of coachmakers was incorporated in London, and bore for their arms a coach which is so similar to the family coach of our own day as to convince us that little change in the form has taken place since that time. The word coach was introduced from the F. *coche* in the sixteenth century, when coaches came into use. The word was originally a Magyar adjective, from the name of the town *Kocs* (pronounced *Kotch*), so that coach arises from the generic name which the adjective limits. Of all the private vehicles which pass along, perhaps the most remarkable, for its name, is a **tandem,** which does not describe the vehicle but the position of the two horses—not abreast, but with one before the other. The name may have originated in ignorance of Latin, or in all probability in university slang, as the L. adverb *tandem* (from *tandemum*) signifies "at length," in the sense of "at last," but never in the sense of length-ways. The L. *tandem,* properly speaking, always contains the idea of a point of time reached after long expectation. A good story in this connection is told of Bishop M'Gee, who had been asked by a gentleman in his diocese to remonstrate with a clergyman who had adopted a good many practices which rather scandalised his flock, as indicating that he was too *fast* and *worldly,* and, among others, that of driving tandem. The bishop sent for the offender and remonstrated with him; but on this particular habit the bishop found him obdurate, and prepared to defend his conduct. He said to the bishop that he really could not see that it made

any difference, if he kept two horses, whether he drove them abreast as the bishop did, or, as he was accused of doing, the one before the other, tandem; to which the bishop replied that there were many cases in which the position made a great difference. "For instance," he said, "I hold up my two hands and pronounce a benediction; but if I were to put my hands to my nose, the one before the other, it would be regarded as the reverse of a benediction, and I should not be allowed long to remain Bishop of Peterborough." Soon after this he became Archbishop of York. But while still Bishop of Peterborough he was coming down from London one afternoon with two gentlemen in the same compartment who did not know the bishop by sight, but who, as they came near Peterborough, were relating several stories of the bishop, and with comments not always complimentary. As they were going farther north, when he got out at Peterborough he bade them good-bye, and added, "By the way, when I have occasion to pronounce my name, I call it Magee, and not McGee, as you have been doing"!

**Cab** was originally slang when first used, in 1830, as short for *cabriolet*, which is a French diminutive of *capriole*, a goat's leap: the latter comes from the It. *cabriola*, itself a diminutive of *capra*, a she-goat. This name given to it was in allusion to its lightness and springiness; but the word cab itself is one of a group of a peculiarly national stamp. They are easy and familiar expressions formed by a curtailment of longer words, and are mostly monosyllabic. It is generally, but not always, the first part that has been retained. Thus for *speculation* we have **spec**; for *omnibus*, **'bus**; for *cabriolet*, **cab**; for *incognito*, **incog.**; and **stress** for *distress*. The curt expression of **tick** for *credit* is as old as the seventeenth century, and is corrupted from *ticket*, as a tradesman's bill was formerly called. The words which one generation calls *slang* are not unfrequently the sober and decorous terms of that which succeeds: the term 'bus has made for itself a very tolerable position, and cab is absolutely established as a real word. The curt form of **gent** as a less ceremonious substitute for the full expression of "gentleman"

had once made considerable way, but its career was blighted in a court of justice. It is about forty years ago that two young men, being brought before a London magistrate, described themselves as "gents." The magistrate said that he considered that designation little better than a "blackguard." The abbreviated form has never been able to recover from the shock. It was gradually discarded from the speech of the upper classes, and came to be a contemptuous designation for the vulgar pretenders to gentility, in whose vocabulary it still survives. A more respectable example of a curt form is the title **miss**, which, although nothing but the first syllable of mistress, has won its way to an honoured position. In fact, these words have a crude and fragmentary look only while they are recent; give time enough, and the abruptness disappears. Who finds it vulgar to say **consols**, though this is but a short way of saying "consolidated annuities"? A **peal** of bells is now an elegant expression, although it is curtailed from "appeal." **Story** is a pretty word, though curt for history. The short form has always borne a comparatively familiar sense, as it does to the present day. Even curtailments which are now obsolete are in some cases preserved to us in compound words. Thus the word **cobweb** seems to indicate that the word *attercop* (old word for spider—Scotch **ettercap**) was curtly called a "cop" or "cob." The full word comes, as we have seen, from *ator* or *attor*, poison; and *coppa*, derivative of "cop," "top"; or *copp*, *cup*, vessel, with reference to its supposed venomous properties.

**Hammer-cloth** is the name given to the cloth that covers a coach-box. Skeat suggests that the word is an adaptation of the Dutch word *hemel*, heaven, a covering; Ger. *himmel*. But although Professor Skeat's suggestions are almost invariably characterised by accuracy, I am inclined to think that others are nearer the truth who suggest that the cloth that covers the box-seat of a carriage of any kind is called the hammer-cloth because in the old coaching days it concealed the box which contained a hammer, nails, and other implements useful for repairs in the event of a breakdown on the journey; just as

we find similar provision, but on a more extensive scale, as part of the furniture of a modern motor-car.

The cab in this fast age is frequently designated a **crawler**, perhaps from its crawling slowly along the streets at times in search of a fare, but in consequence also of its slow speed in crowded streets; so that if more rapid movement is required, you must engage a **hansom** cab — so designated from the man, Joseph Aloysius Hansom, who, in 1833, patented it as the safety cab,—and not from its beauty or its speed: although it is generally called a "hansom," on the principle that "handsome is as handsome does." The name of **hackney-coach** is interesting. It is simply the literal translation of the F. *coche-haquenée*, the name given to a coach drawn by a hired horse, or let for hire. I suspect, however, that it is the horse which gave its name to the coach, and not the coach to the horse. The F. word *haquenée* and the Dut. *hakkenei* signified a **nag**, an "ambling nag" originally; but when a horse is employed for general use, especially on hire, the word **hack** came to be used for such a horse—poor and jaded—and so the word came to signify a horse for hire. The **postilion** originally was the post-boy who guided post-horses, or horses in any carriages, riding on one of the horses, and called from F. *postillon* (from *poste*, post, from L. *pono*,[1] *posui*, *positum*, *ponere*, to place), so that **post** means originally a fixed place or stage on a road. A **stage-coach** was so called because it ran regularly with passengers from stage to stage (F. *étage*, from L. *sto*, to stand). To travel post-haste, then, meant to travel with post-horses or with speed, because there were horses posted or placed at the different stages waiting ready to relieve those which had just arrived; and as carrying letters came to be the chief business, even although there are no relays of horses now, nor

[1] From *pono* we have **posed, position, posture, positive, positively, apposite, apposition, component, composed, compound, compose, compositor, depone, depose, deposition, depositors, depositary, expose and exposure and exposition, expositors, expounders, impose, imposing, impostor, indispose, indisposition, interpose, interposition, opponent, oppose, opposition, postpone, postponement, predispose, predisposition, preposition, propose, proposal, purpose, repose, repository, superimpose, suppose, transpose, and transposition.**

horses at all employed for their acceleration, the word post has been usurped by the post-office, and by the postman, even although letters or messages are now sent by train, by telegraph, or by telephone. We also speak of the **parcel** post, which now signifies, almost exclusively, a small package of goods, such as tea or sugar, or anything of such size as could easily be carried in the hand, and originally signified a small part, a particle of anything, even a small portion or piece of land, as in John iv. 5, "A city of Samaria, . . . near to the parcel of ground that Jacob gave to his son Joseph." It comes through the F. *parcelle*, from L. *particula*, a diminutive of *pars, partis*, a part. The word **mail**, originally a bag for the conveyance of letters, from OF. *male*, OH.Ger. *mahala*, a wallet, and Gaelic *mala*, a bag or sack. It now signifies any conveyance by which letters are forwarded to their destination, and the letters themselves collectively are often called the mail—*e.g.*, yesterday at a hotel to which a great many letters had been forwarded to me, the hall porter said, "You have a very heavy mail this morning, sir." The post-office suggests the stationer's shop, which is never far off from it, where paper, pens, and ink can be purchased; and we are led to inquire why the man who keeps this shop should be called a **stationer**, and why paper, pens, and ink should be called stationery. I believe the explanation is that there were certain stations or fixed places (*stationes*) in Rome, and throughout Italy, where people sold paper, &c., to those who were able to write, and who also wrote for those who were unable to do so for themselves. And just as we have seen how "post," which means originally firmly fixed, came to mean rapid travelling, so we discover the reason why people who wandered through the country selling paper, pens, and ink (as many did fifty years ago, even in Scotland), should without, any contradiction of terms have been called "flying stationers." The word **philatelist**, so recently formed, and applied to one who makes a habit of collecting stamps —a stamp collector—has come to us through the F. *philatelic* (invented by M. Herpen, a postage-stamp collector, in 1864), from Gr. *atelēs*, free from tax or charge, *ateleia*, exemption from payment (*ex ateleias*, without payment, free, *franco*). When a letter

was sent carriage free or carriage prepaid by the sender, it was formerly in various countries (such as our own) stamped free, or *franco;* the fact is now indicated by the letter bearing an impressed receipt stamp, or its substitute, an adhesive label (commonly called a postage-stamp), for the amount: the Gr. *atĕlēs*, a passable equivalent for free or *franco*, has for the purpose of word-making been employed to express the *freimarke*, *franco-bollo*, *franco-mark*, frank-stamp, or postage-stamp, and so to supply the second element in *philatĕlic*, while the common Gr. *philo*, a lover of, or fond of, supplies the first (Murray). Near the post-office (this word reminds us of the modern word) and the stationer's shop, where two or three streets meet, there are generally several people standing idly, and discussing the merest trivialities of the day. There, as Trench says, you have the living explanation of **trivial**, trivialities such as no explanation not rooting itself in the etymology could ever give you, or enable you to give to others. You have there the **trivia**, the place where three ways meet, made up of L. *tres*, three, and *viæ*, ways, and **trivialities** (from L. *trivialis*, lit. to be found at the cross-roads or public streets) properly mean such talk as is carried on by these idle loiterers that gather at this meeting of the three roads.

## CHAPTER XIX.

### WEIGHTS AND MEASURES.

It would scarcely be sufficient to speak of a quantity. In this word **quantity**, L. *quantitas*, from *quantus*, how much, that property of anything that can be increased or diminished, any indeterminate weight, bulk, or number, we have also the word **quantum** used as an English word, and by Burns also when he says—

> "I waive the *quantum* o' the sin,
> The hazard of concealing"—

*i.e.*, the magnitude or the amount. The Greek word for quantity, or the "howmuchness" of anything, is *posōtes*, a word formed by Aristotle from *posos* (how great) as an abstract term for the general philosophic idea of the magnitude of any individual thing, and *quantitas* was at a much later period manufactured as the Latin translation of *posotēs*. The Greek word *posos* is still found in one or two words in our language. I was very much surprised a few days ago, in going carefully over the admirable therapeutic notes and index of diseases and their treatment in Wellcome's Medical Diary and Visiting List for 1907, to come upon what is headed a "**posological** table," giving the equivalents of imperial measures of mass and capacity, where the word posological signifies of, or pertaining to, quantities or doses in medicine. I mention this the more readily that a medical man of great knowledge and experience, when I asked him what was meant by posological in that connection, said he thought it meant "equivalent," but could not tell from what it came. **Posology** is really the branch of medicine

which treats of quantity[1] or doses. In the general traffic and business of the community weights and measures are employed. Measures of length and breadth taken from the human body are very numerous. We may just refer in passing to a **hair's-breadth**, which implies a very small measure indeed; a **nail's-breadth**, which is reckoned at $2\frac{1}{4}$ inches (a measure of length greater than that of any human nail I have ever seen or heard of, especially when we are told that a finger-breadth or digit is $\frac{3}{4}$ of an inch; **digit**, from the L. *digitus*, a finger or toe, akin to Gr. *daktylos*, according to Curtius, from the root *dek*, seen in Gr. *dechomai*, to receive. A **hand's-breadth** or a **palm** is literally the breadth of a hand. The word **inch**, which comes from the L. *uncia*, which signifies first, an inch, the twelfth part of a foot, then an ounce, the twelfth part of a pound, and finally the twelfth part of anything whatever. The great probability is that *uncia* is derived from the L. word *uncus*, a hook or bend, and thus referring to the top joint of the **thumb**. The French word for inch is *pouce*, which also means a thumb, and the etymology of the French word is the L. *pollex*, a thumb—the early French being *polce*, but now *pouce*, sometimes used in the sense of measuring. We have a common expression for measuring approximately—viz., **rule of thumb**. Some people seem to think the rule of thumb the most exact of all measurements, whether of temperature, of

[1] Quantity, although almost opposed to **quality** in meaning, is yet so nearly allied to it in origin that it may be well to consider it here in a note. When Aristotle, in his matchless Peripatetic lectures, required a short word to represent the general philosophic idea of the "nature" as well as the magnitude of any individual thing, he found the Greek word *poios*, of what sort? ready to his hand, and by means of a derivative ending he boldly formed *poiotes*, which represented the abstract term needed for the idea. It served his turn, and took its place with *poiotes* in the technical dialect of the Greek philosophers. Two hundred years later, when Cicero interpreted these ideas to his countrymen, he imitated the boldness of Aristotle and ventured *qualitas* (from *qualis*, of what nature, kind, or sort), a Latin word of equivalent meaning to *poiotes* and similar formation (Cic. Acad., i. 6). And so it has been well said, in the course of linguistic history, these two Greek terms for "how-muchness" and "of whatsortness," invented to supply a refined philosophic need, have, in the forms quantity and quality, become the common possession of every shopman, and are two of the most familiar words in the English language.

strength, or capacity, as when a Lord Provost of Edinburgh, giving evidence regarding the temperature of the water in St Mary's Loch, from which it was proposed to bring a water-supply to Edinburgh, said that when he visited the loch he found the temperature was just 60°; and being further interrogated as to what thermometer he had used, he said he had not used any thermometer: he had just put in his thumb! But how is length to be measured by the thumb, especially a length representing about an inch, except by bending the thumb, and measuring its top joint along the substance to be calculated? In this connection it is well to remember that all our terms of measurement taken from the body not actually self-defined, as hand, palm, foot, &c., apply not to the rigid but to the flexed posture. A **cubit**, for instance, refers to the length from the bended elbow on which one reclines to the point of the middle finger—from L. *cubitus*, lit. a bend, akin to L. *cubare*, to lie down. **Ell**, from L. *ulna*, the elbow, is the name given to the large bone from the same point, which the Germans call *ellenbogen* and we *ell-bow* (**elbow**), the bend where the ell begins. A **pace**, as a measurement of 30 to 36 inches, refers to the oppositely bended position of the hip joint; and a **span** (of 9 inches), to the oppositely bended joints of the thumb and wrist. To span is to measure, to stretch without any reference to length; and yet we accept the general term as the measure of a stretched hand without any hesitation. A **hand** is a distinct measure of 4 inches, as when you speak of a horse 14 hands high. I know no reason why the height of a horse should be described by hands. I had a recent illustration of the confusion occasioned by the use of such a standard. A gentleman had bought a horse, and was giving me a description of it, which he concluded by saying "it was 14 feet high." I naturally looked amazed, and expressed my amazement in words, when he corrected himself by saying it was 14 inches that he had meant to say! A **foot**, which was originally the length of a man's foot, has now come to be a measure of 12 inches. The word **fathom** signifies a measure of 6 feet, and is now limited as a substantive to a nautical sense. We find the German of this word to be *faden*, the general term for a string or thread. We

can see a striking analogy between the German and English in the expression "*ein Faden Holz*," a cord of wood; but yet the words *faden* and *fathom* refer primarily not to a thread, or cord, which binds things together, but really to the space grasped by both arms extended or held out. In the Old Saxon we have the form *fathom* signifying the arm, while Rask quotes the AS. *fœthin* in the sense of an embrace, and Bjorn Haldersen (in his Icelandic Dictionary) gives *faden* as equivalent to the outstretched arms. If we want a conclusive analogy from a Romanic language, we have but to look to the French equivalent for our nautical fathom, which we find to be *brasse*, from *bras*, the arm; and if, further, we seek a reason why this measure should be named, rather from the stretched out arms than from the stature of a man (these being generally about the same length), we can but point out that the very act of measuring one's own length (except in the *involuntary* sense) would be performed with the arms rather than with the body. The **yard** measure, of 3 feet in length, which regulates our lineal measures, may be said to be also taken from the human body, as its length was originally taken from the arm of Henry I.

The **itinerary** measures (L. *iter*, *itineris*, a journey), which are included under the lineal, are not taken directly from the body. The **furlong**, for example, which is now the eighth part of a mile, is literally the length of a "furrow," this being the meaning of the AS. *furlang*, composed of *fuhr*, a fur, and *lang*, long; *furbey*, still the usual word in Scotland for the **furrow** or the trench made by the plough. A **mile** derives its name from the L. *mille*, a thousand, the Roman mile having consisted of a thousand paces (*mille passum*), whereas our mile is 1760 yards. It may be here parenthetically observed that as itinerary measures are very different in different countries, even when the name is the same, the traveller should be particularly careful on this head, otherwise he will be frequently misled in his calculation of distances. The writer had half a century ago to walk sixty-four miles at one stretch, and with only one hour's sleep by the way, to keep an appointment with a friend who had written to him that the dis-

tance was sixteen miles, but did not say that they were German miles, or *stunden* = four miles each, which you might walk in an hour: hence the name, *stunde*, an hour. Of superficial measures, an **acre** is now a distinctly defined measure of land containing 4840 square yards. Until recently, however, the English, Scotch, and Irish acres all differed in size, and originally the word *acer* signified a (cultivated) field, like the L. *ager* or the Gr. *agros*, both of which signify a **field** without specifying any particular size.

Of liquid measures, the best known are gallons, quarts, and pints. The word **gallon** (from OF. *gallon*) signified originally a bowl (not of any specific size), and in modern F. *jale*. The **quart** means the quarter of a gallon. The **pint** is so called because on a quart measure a mark was *painted* on the vessel to indicate how much the pint was. The F. is *pinte*, from Sp. *pinta*, a mark or pint, from L. *pingo*,[1] to paint. There is also a **gill** as a measure, being a fourth part of a pint, from OGer. *gelle*, low L. *gillo*, a flask. There is a story told of a man going into a public-house in the country and asking for a gill of whisky. The landlady expressed her regret that she had mislaid her gill measure, and that she must just guess at it. "Oh, don't bother guessing," he said; "my mou' just hauds a gill"! In his case we have a measure of capacity supplied by the human body.

Of the weights, we have **avoirdupois**, which is sometimes supposed to be French; but it is a corrupt seventeenth-century refashioning of the English *averdepois*, from the OF. *avoir de pois*, introduced and Anglicised in the fourteenth century or earlier, at first meaning merchandise of weight—that is, sold by weight; and certainly *de* ought to be restored for *du*. Avoirdupois weight is the standard system of weights used in Great Britain for all goods except the precious metals, precious stones, and medicines. **Troy** weight is that used by goldsmiths and jewellers, and the name is said to come from Troyes in France, this weight being used at the Troyes fair. What is called "**apothecaries'** weight" is that by

[1] From *pingo, pinxi, pictum, pingĕre*, to paint, we have also a **picture, pictorial** histories, **picturesque** scenery, and **pigment**, the colouring matter used in painting; and we may be able to **depict** or describe vividly, or at least to speak of persons **depicted** in caricature.

which medicines are sold, and in it 20 grains make one scruple, and 3 scruples one dram. The word **grain** is the smallest weight, from the L. word *granum*, a grain of corn, with which it was supposed to be of equal weight. A **scruple** is from L. *scrupulus*, a little sharp or rough stone, diminutive of *scrupus*, a rough or sharp stone. Such small stones were employed as weights, and still the word is kept up in this connection, when 3 scruples make a dram. This word "dram" is a contraction of the old *drachma*, being $\frac{1}{16}$ of an ounce avoirdupois, or $\frac{1}{8}$ apothecaries' weight. It has come to have a well-defined meaning in Scotland in liquid measure, to mean as much whisky as is usually drunk at once. Whether this be avoirdupois or apothecaries' weight, we are not informed—probably apothecaries' weight, where there are 3 scruples to a dram, as we never heard of any scruples to a dram in weight avoirdupois. Usually the word *scruples* in this sense leads to the question why it came to signify doubt or hesitation. The word **scrupulous**, however, was not confined to the little stones used for weighing: it was used also with reference to small stones, which are apt to get into the shoes of persons walking, and to become very troublesome; so that people walked not merely with hesitation, but with doubts whether they should go on at all. Hence such words as *scrupulous* and *scrupulosity*. When we speak of **standard** weights and measures, we mean those that are established by Government as a rule, measure, or model, and afterwards generally whatever is of undoubted excellence. But we scarcely ever think how it came to bear that meaning when we speak of the "standard bushel," "the standard of morals," or "not up to the standard." The word comes through the OF. *estendart* (F. *étendard*), signifying that which is spread out or displayed; from the L. verb *extendo*, to spread out. As soon as the word entered our language, which it did in the twelfth century, it was associated with **stand**, with which it had no connection. Yet this supposed connection with stand has not only changed its form, but has given it the meaning of "that which stands firm," or "is fixed." Hence the word standard may mean that which is extended, as a flag on the top of a pole, or that which stands fast as a rule or model.

# CHAPTER XX.

## NUMBERS.

There are many interesting and difficult questions in connection with the origin and history of numbers into which we are not called here to enter, and there is enough both of interest and difficulty to occupy us in connection with the formation of their names. The subject is one of great importance, since numbers are one of the essentials of civilisation. Only by numbers can we measure the world and ourselves. But we must also remember that of all words, the names of numbers are the first to lose their primitive meaning, and therefore to become corrupted in the common speech. It is not a necessary truth that two and two make four, evident of itself and behind which our experience cannot go, simply forcing itself upon our mind. Even such a simple conception as that three and two make five has had to be gained by slow and practical experience. There are peoples to-day who cannot count above five, or four, or even three, or two. To Garlanda we are indebted for many interesting facts in this connection. The low tribes of Brazil count by their finger-joints up to three only; any bigger number they express by the word many. A Pari vocabulary gives these numerals—1 *omi*, 2 *curiri*, and 3 *prica*, many. In a Botocudo vocabulary we find—1 *mokenam*, 2 *uruhú*, many. The New Hollanders have no numbers beyond 2; other peoples cannot count up to 3 or 4 without saying two and one, two and two. In Queensland we find—1 *ganar*, 2 *burla*, 3 *burla-ganar*, 4 *burla-burla*. In the Kamilaroi dialect we find—1 *mal*, 2 *bularr*, 3 *guliba*, 4 *bularr-bularr*, 5 *bulaguliba*, and 6 *guliba-guliba*.

All peoples use their fingers to count, and we often find the word hand meaning five, from the number of fingers on the hand; two hands or half a man meaning ten; hands and feet, or one man, meaning twenty. Some peoples count up to five (which they call a hand), and then they go on saying, a hand and one (six), a hand and two (seven), a hand and three (eight), &c. In this way we have a **quinary** numeral system (*quinary*, meaning consisting of or arranged in fives, from L. *quīnāreus*, from *quinque*, five). Others count up to two hands (ten), and then they count two hands and one, two hands and two, &c., thus forming a decimal system (L. *decem*, ten). Others still count up to twenty (hands and feet), and then count hands-feet and one, hands-feet and two, &c., up to another twenty, that is, forty. In this case we have what has been called a **vigesimal** system of numeration (low L. *vigesimus* or *vicesimus*) (from *viginti*, twenty). It appears that the more intelligent races have soon discarded the quinary system as insufficient, and the vigesimal as too cumbersome, and followed the decimal system, but not so strictly as to abolish all traces of the two others. Thus, *e.g.*, we have evidently remnants of a vigesimal system in the French numeration, where instead of *septante*, seventy, they say *soixante-dix*, sixty and ten, and *quatre-vingts*, four twenties, for eighty. They have also *six-vingts* (120), *sept-vingts* (140); and there is an hospital called *Les Quinze Vingts* (literally, the fifteen twenties), from its 300 inmates. These traces of vigesimal notation are characteristic of the Celtic races. In Gaelic we find *aon deug is dafhichead*, one, ten, and two twenties = 51, and in Welsh *unarbymtheg ar ugain*, one and fifteen over twenty = 36. Perhaps there is also a trace of Celtic influence in our counting threescore and ten, fourscore and fifteen, &c.

The numerals (L. *numerus*, a number) are divided into the two classes of **cardinals** and ordinals. The cardinal numbers (L. *cardo*, *cardinis*, a hinge, that on which anything turns—hence, chief or principal) are the chief or primary numbers, viz., one, two, three, &c., as distinguished from the ordinal or derived names of numbers, viz., first, second, third, &c., indicating the order (L. *ordo*, *ordinis*) in which they succeed each other. The cardinal numbers

begin with **one**, from a root *oi*, with various suffixes, which is used for this numeral in most languages. The Greek preserves this in *οἶνος*, *οἴνη*, *one* on dice, but has replaced it in common use by *eis*, *mia*, *en*, one. The English one is the OE. *an*, and the L. is *unus*. **Two** is OE. *twegen* (neut.) and *twā* (fem.). Already in the earlier ME. *twā* was extended to the masc.; *twā* men = OE. *twēgen menn*, literally *twēien*, *tweie* = OE. *twegen*, was preserved and indeed survives in the present literary English in the form of twain. We can trace it also in twice, twist, cloth of double thread, twine, a cord composed of two or more threads twisted together; between, in the middle of twain or two, and also in twilight, the faint light after sunset and before sunrise (literally, 'tween light). Cognate forms are Ger. *zwei*, Gr. and L. *duo*. **Three** in Gr. is *treis*, in L. *tres* and *tria* (neut.), Ger. *drei*, very likely connected with the root *tri*, to go over, to cross. Does this word remind us of a time when the forefathers of the Indo-European family counted up only to two, and for the first time their numeration was pushed one degree further?

**Four** in OE. is *feower*, but in ME. became *fower*, four, the *e* being absorbed by the two lip consonants between which it stood. In German we have *vier*, in Sans. *chatvar*, *chatur*, L. *quatuor*. Its fundamental form is *kwatwar*. The etymology is quite uncertain, although some claim to see in the Sans. form *chatur* for *(e)cha-tur* the word *eka*, one (in Hebrew and Sanscrit), and the root of three, as if it were "one-(and)-three."

**Five** is in ME. *fif*, Goth. *fimf*, Ger. *fünf*, Gr. *pempe*, *pente*, L. *quinque*, Sans. *panchan*. The fundamental Aryan form is *pankan*, which the Indian grammarians refer to the root *pac*, to stretch out, applying it to the hand with all the fingers stretched out. Of **six**, **seven**, **eight**, and **nine** we know nothing certainly beyond the fact that they have changed but slightly from the form in which they exist in Old English. **Ten** is in many ways a much more important word,—AS. *tigun*, Mæso-Goth. *taihun*, Norse *tîn*, L. *decem*, Gr. *deka*,[1] Sans. *dashan*, probably the two words *dva*,

[1] From *deka*, the Greek word for ten, there came to us through the French the word **decade**, which continues to be so spelt, as to spell it

*shan; dva* is two, where *shan* represents the word *shama*, the hand, hence, *dva-shan*, two hands, in other words, twice 5 or 10. What are called the teen numerals, 13-19, are all compounds of the units, with OE. *tiene*, Anglian *tene*, and modern *teen*. The *ty* numerals so called, 20-90, are formed in Old English by combining the units with *tig*, which was originally a noun meaning a lot of tens, half a score, so that twenty meant originally two tens. The number ten plays also a very important part in the word **hundred**, the original name for which seems to have meant ten tens. The Gr. *dekas* for ten represents a very old abstract substantive *dekmt*, from forms of which all tens and also all hundreds are made. Before going farther I have still to speak of the words eleven and twelve. **Eleven** in Goth. is *ain-lif*, where *ain* is the AS. *an*, one. The suffix *lif* some connect plausibly with *lika*, ten, which in Lithuanian makes the numerals from 11

as we do **monad** and **triad** and **myriad**, and to drop the *e*, would obliterate the history of the word. It certainly began with denoting any aggregate of ten, but generally a space of ten years, and is now for the most part used in the present day to denote this. It could certainly not be said to be erroneous were we to apply it to days or weeks or months or years. But it would be an ignorant blunder were we to use it to denote any other number than that of ten, as a provost in Scotland did, when he had been elected for the third time—*i.e.*, for another period of three years—in replying to the toast of his health, "Gentlemen, entering as I do on my third decāde." Both the abuse of the word itself and its mispronunciation were irresistibly ludicrous, and at the same time threw some light upon the mistake of a newspaper a short time before, when it had derived the word decādence from decade, instead of from the L. *de*, and *cado*, to fall off, or to decay. The Latin word for ten—viz., *decem*—has not fared much better in its English use. The word **decimate** comes from the L. *decimo* (*decem*, ten), to punish every tenth man, or to take by lot every tenth man for punishment, or at the utmost to put to death every tenth man. When a Roman cohort revolted and the revolt was put down, a common punishment was to decimate the cohort—*i.e.*, select every tenth man, *decimus*, by lot and put him to death. If a cohort suffered in battle so that about one man in ten was killed, it was consequently said to be decimated. But to use decimation as a general phrase for great slaughter is simply ridiculous. In a narrative of the American war between the North and South, I find that "the troops, though frightfully decimated, did not give way." The writer might as well have said that they were frightfully halved or terribly quartered. An agricultural correspondent of one of the Scottish newspapers, not to be outdone in the use of fine language, writing an article on the crops, said, "Next morning a severe frost set in which lasted ten days, and my field of turnips was absolutely decimated,—scarce a root was left untouched."

to 19. If the identification be correct, both go back to a form *liq* in which the Germanic languages have changed *q* to *f*, as in five. The meaning also is disputed, but it seems best to connect it with the root *leiq* or Gr. *leipo*, L. *linquo*, in the meaning one over. That the word ten should be omitted is no more surprising than the omission of shilling when we speak of one-and-six or one-and-eight. Likewise **twelve**, Goth. *twalif*, is two over, ten implied. We may also gather some light about the origin of numerals by inquiring into the formation of the names for large numbers, which are evidently of a more recent date than the simple ones. The Gallas to indicate a great number use a word which means hair. With the Mexicans the word hair means 400, or a large number. The Romans used often to use the word *sexcenti*, 600, to indicate a large indefinite number. To express a very large number, say ten billions, the Hindus used the word *padma*, lotus, which contains numberless seeds. *Chilioi*, the Greek word for thousand, is very likely connected with *chilos*, grass, as many as the grass in the fields. The Hebrew *eleph*, thousand, seems to have meant at first herd, flock. As for **thousand**, Goth. *thusundi*, it contains in its second part *hund*, hundred: the first part it is difficult to trace back to its source, probably from a root *thu*, to swell, to increase, giving thus the meaning of many hundreds. The numerals up to one hundred are similar in all the Indo-European languages, but they have not a common word for a thousand. This does not necessarily mean that, at the time of their separation, they were not able to count up to such a number; they may have done it and employed other words, such as ten hundreds or the like. But this absence of a common word for thousand proves at least this, that their counting very seldom exceeded a few hundreds; hence they had no necessity for a fixed numeral beyond one hundred. It shows also that their life must have been very simple: they must have lived in small villages and settlements, with scarcely more than a few hundred souls, otherwise a word for a thousand would have come to be as steadily used as that for one hundred. These small settlements must evidently have been inhabited by people of the same family or clan. Thus we see that

even names of numbers, nay, the very absence of a numeral, can teach us not a little about the life and civilisation of a people. In old English there was no numeral higher than thousand. **Million**, ME. *millioun*, is the French form of the late L. *millio*, acc. *millionem*, formed from L. *mille*, thousand. **Billion, trillion**, &c., are much later formations, in which the Latin prefixes *bi* and *tri* (as in biennial, triennial) were substituted for the initial syllable of million, so that "billion" was regarded as a sort of contraction of "bimillion." **Milliard**, a thousand millions, is a modern French formation from L. *mille*, or rather from million, by substituting the augmentative ending *-ard* for *-on*, so that the word means "big million," million itself originally meaning "group of thousands."

The **ordinal** numerals are for the most part derivatives of the cardinal ones, but the first two ordinals are expressed by distinct words. **First** is the OE. *fyrest*, which originally meant foremost. To the old English adverb *fore*, before, in front, corresponds the comparative *furthre*, further, and superlative *fyrest*, *fyrst*, *forma*, *fyrmest*. **Second** was introduced in middle English by the French form of L. *secundus*. The old English word was *other*, which was discarded in consequence of ambiguity resulting from it having also the meaning "other."

Before leaving the subject of numbers, I may mention in connection with the cardinal numbers the word **score** for 20. This was introduced into the language about 1230. It had formerly been used for a notch or cut (from the same root as *shear* and *share* and *shore*), but about the date mentioned it came to bear the meaning of a scratch or notch to indicate a number, and especially the number 20, as being indicated by a larger notch than the others in those primitive times, when counting was yet in its infancy and when to many figures were unknown. Small notches were made in a stick to indicate how many things a person had bought, or how much they had to pay, and to facilitate the counting each 20 was marked by a bigger and deeper notch. In still more recent times accounts were kept by strokes chalked on a board or on a door, and the twentieth was always more conspicuous than the others, by a much longer chalk mark. And so the word score,

meaning originally a notch or cut, came to signify a notch or mark to indicate an account kept by notches or scores for twenty, and then for the number twenty, without reference to cuts or notches. The word **arithmetic** itself, signifying the science of numbers, comes from the Gr. *arithmos*, number. **Algebra**, arithmetic by signs, comes from the Ar. *al jebr*, literally the putting together of broken things. **Logarithm** (Gr. *logos*, a word, a ratio, and *arithmos*, number) is the exponent of the power to which a given number must be raised in order to produce another given number.

## CHAPTER XXI.

### DIVISIONS OF TIME.

We begin these with the word **calendar**, from the Latin word *calendarium*, which at first meant a book of debts or interest kept by bankers or money-changers, so called because interest became due on the first day of the month; for this word *calendarium*, an account-book, was derived from the Latin word *calendæ*, the day on which accounts were due, meaning the first day of the month, and afterwards a month. As the Greeks did not count by **calends**, the phrase "ad calendas Græcas solvere," to pay on the Greek calends, meant *nunquam*—never (Suetonius). At a much later period *calendarium* had the same meaning as our word calendar. The most likely etymology of the word *calendæ*, signifying the first day of the month, is the verb *calo*, *calare*, to call out, because the priests in Rome on the first day of the month publicly called out whether the nones fell on the 5th or the 7th. The **nones** signified the ninth (from L. *novem*, nine), the 5th day in every month except in March, May, July, and October, in which it was the 7th (because this day was always the 9th before the ides, which were on the 15th day of the above months and on the 13th of the others). The word **ides**, L. *idus*, is from the Etruscan *iduo*, to divide. The Latin word *calare* goes farther back, even to the Gr. *kalein*, to call. We have also from the same word **intercalate**, to insert between, as a day in the calendar, —from *inter*, between, and *calo*, to call.

The word **year** itself seems to come from the AS. *gear*, the appropriate expression for **harvest**, and at the same time a term which, as well as winter, was originally employed as the name of

the entire year. This may not be the received etymology of year, but at the same time the identity of the words for harvest, and for the twelvemonth, *ar* in the cognate Icelandic, and in the dialects derived from it, form an argument of considerable weight in support of this derivation, which, however, finds still stronger evidence in the analogues of our primitive mother-tongue. In AS. *ear* signifies an **ear** of grain, and by supplying the collective prefix *ge*, common to all the Teutonic languages, we have **gear** as we have seen the word. The corresponding words in the cognate languages admit of a similar derivation, and this seems more probable than those by which these words are connected with remoter roots. In the figurative style, whether in poetry or in prose, we often put a season for a year, and in this case the subject determines the choice of the season. Thus of an aged man we say, "His life has extended to a hundred winters"; while in speaking of the years of a blooming girl, we connect with them images of gladness, the season of flowers, and say she has seen "sixteen summers." We have in English a similar application of another familiar word, suggestive of the phases of the year, and it is curious that the same expression is used in Scandinavia. In Denmark and Sweden, as well as in England, the gentlemen of the race and turf reckon the age of their animals by **springs**, the ordinary birth season of the horse, and a colt is said to be so many years old "next grass" (Marsh). *Annus*, the Latin name for a year, furnishes us with several derivatives, such as **annals, anniversary, annual, annuity, biennial, perennial, millennium,** and **superannuation.** The name of **leap year** is that which is given to every fourth year, which "leaps forward" or adds one day in February, making a year of 366 days. These years are divisible by four without a remainder. It is also called **bissextile,** from L. *bis*, twice, and *sextus*, sixth, because in every fourth or leap year the sixth day before the calends of March, or the 24th of February, was reckoned twice.

Down to a very recent period the use of year for years was very common, and it is still heard in careless or colloquial language. It is not a corruption, but a survival. Indeed, from the historical point

of view, it is a better form than years. Year in Anglo-Saxon belonged to a class of nouns which took no ending in the nominative and accusative plural. In Middle English the difference between the old declensions broke down, so that nearly all plurals came to be formed by means of the ending *-es* (AS. *-as*). Thus *yeeres* was soon substituted for *yeer*, but the older *yeer* was still used. In Chaucer, for example, both forms are common. Compare ten pound, six mile, three foot, and other expressions of measure formerly correct, but now regarded as colloquial or vulgar. **Stone**, however, as a weight, has never been superseded by stones.

**Month**, as we have seen (p. 4), is from AS. *monath*, from *mona*, the moon, and moon signifies literally the time-measurer, from the Indo-Germanic root *ma* or *me*, to measure: a month is the period measured by the revolution of the moon. The names of the twelve months are all borrowed from the Latin; but it is well to remember that March was originally the first month of the year. In the year 153 B.C. the entrance of the Roman consuls on their office occurred on the 1st of January, and since that time virtually the New Year has begun on that day. It was legally ordained to be observed as such by Cæsar. From the fact that the year once began with March, there is disclosed the otherwise obscure signification of the names of the months from September to December, as the seventh (September) to the tenth (December) month; whereas, according to their position, they are the ninth to the twelfth. **January** is the L. *Januarius*, and is supposed by many to be connected with *janua*, a door or gate, as if it had received its name from being the opening month of the year; but, as we have seen, though it bore the name of January, it was not always the first month of the year. It was named from *Janus*, the god of the sun, who presided over the gates of heaven. **February** comes from the Latin word *februo*, to purify or expiate, because in this month the great Roman feast of expiation was held. **March**, L. *Martius*, is from Mars, the god of war. **April**, L. *Aprilis*, is from *aperire*, to open, as being the month when the leaves and buds begin to open. **May**, L. *Maius* (*mensis*), was sacred to Maia, the mother of Mercury, supposed to be from the root *mag*, to grow,

and so May would mean the month of growth. **June**, L. *Junius*, is probably from L. *juvenis*, young, and so it also would signify a month of growth, as well as May. The following month was called originally **Quintilis** (from L. *quintus*, the fifth), and was afterwards named **Julius** in honour of Julius Cæsar, whose birthday fell on the 12th or 13th day of that month. **August** also was originally named according to its number in the rank, **Sextilis** (from *sextus*, sixth), and was first named Augustus, 8 B.C., in honour of Augustus Cæsar. The remaining months are simply called by their Latin names, and number from seven to ten: **September** (L. *septem*, seven), **October** (L. *octo*, eight), **November** (L. *novem*, nine), and **December** (L. *decem*, ten).

After the months we have the **weeks**, of which word the origin is not very certain; but it is certainly connected with L. *vice*, a change, probably with reference to the change from one day to another during the space of seven days. It is a curious fact that all the Saxon names of the days of the week continued to be used in the English language, while, on the other hand, none of the months have retained their Saxon derivation, but are all of them, as we have seen, called by names taken from Latin. I think this may be accounted for on similar principles to those which caused the difference between the names of the living cattle and the animal food. The Saxons were the day-labourers, and as such they had more occasion to speak of days than of months, while as tillers of the land they were more concerned about the different seasons than about the particular months of the year. We usually hear the peasantry among ourselves talking of what they will do in the spring, summer, harvest, and winter, rather than in such and such months. Thus it would happen that the Norman employer and the Saxon labourer, whose interchange of words was confined to the giving and receiving of orders, would more frequently have occasion to speak to each other of the days of the week and of the different seasons of the year than of the several months, and so came to continue the Saxon names of the week-days and of the seasons, while the Normans among themselves kept up their own names for the months. And even with respect to the days of the

week, they are to this day described in Parliamentry documents by their Latin and not by their Saxon names.

The four seasons are periods into which the quarters of the year are divided. The word **season** comes through the F. *saison*, from the L. *satio, sationis*, a sowing or seed time (from *sero, satum*, to sow),—a name which, however applicable to the first, is by no means so applicable to the others. **Spring** (AS. *springan*, to leap), **summer** (from AS. *sumor*, from a root signifying sun), and **winter** are of Saxon origin; the Saxon word corresponding to **autumn** (which is through the F. from the L. *autumnus*, from *augeo, auctum*, to increase) is "harvest"—being the time of gathering in the harvest, or ripened corn, as the word signifies; and we usually hear the peasantry speak of the *harvest*, and not of the *autumn*. The days of the week, I have said, retain the Saxon names given to them by the Anglo-Saxons before their conversion to Christianity. We shall now give the origin of the names of the different *days of the week*, mentioning at the same time anything of interest connected with any of them. The first day of the week was called **Sunday**, being dedicated to the sun and his worship. **Whitsunday** is known historically to have been "white sunday" for at least nine centuries—*huite sundei*, AS. *huita sunnandæg*, Icel. *hvitasunnu-dage* and *hvita-daega*. So in Welsh *sul-gwyn*, "white sun," Whitsuntide; and Vaughan, 1650, greets the festival with the words, "Wellcome, white day" (*Silex scintillans*). It was so called, no doubt, from the white garments of the *catechumens* who were being baptised at that season. Indeed Fabyan, in 1516, states that "*Whitsondaye* in the Calendar is called *Dominica in albis*" ('Chronicles,' p. 276)—*i.e.*, the Lord's day in "whites." The German is *der weisse Sontag*. In the thirteenth and following centuries it came commonly to be pronounced and written "Witsunday" (*e.g.*, *Witte-sunnedei*: OE. Homilies, twelfth century, 1st sermon, 1·89); Witsontide, Wycliff (1 Cor. xvi. 8), and this was interpreted as having reference to the Spirit of Wisdom who descended at Pentecost. 'The Festyvale of Wynkym de Worde' thus explains it: "This day is called Wytsonday by cause the Holy Ghost brought wytte and wisdom unto Christ's disciples";

and similarly Richard Rolle (died 1358), "This day Witsonday is cald, for wisdom and wit sevenfold was given to the apostles on this day"; for then, as the 'Play of the Sacrament' (about 1461) expounds, "He sent them wytt and wysdom for to understand every language when the Holy Ghost to them came" (p. 120). **Easter Sunday** is the Sunday set apart by many Churches to commemorate the resurrection of Christ; but the word Easter comes from AS. *Eastor*, from Eostre, a goddess whose festival was held in April, so that the word Easter had originally no Christian significance whatever. **Monday** is the day sacred to the moon (moon and day). **Blue Monday** is an expression which we not unfrequently hear. It designates especially the Monday before Lent, because the churches were adorned with blue altar-cloths. On this day also, as it occurs in the carnival time, there is a great deal of drinking, and so it has extended its meaning to every Monday into which the drinking has been protracted! In this country we have been accustomed to speak of **St Monday** as a day which has been dedicated to Bacchus by a large number who regard him in practice as their patron saint, and **Blue Monday** may mean much the same thing. It is said that dissipation gives to everything a "blue" tinge. Hence "blue" means tipsy. "Drink till all is blue." "Cracking bottles till all is blue." We hear often of a fit of the "blues"—low spirits—and "blue devils." **Hansel Monday** is still another Monday of great interest to many. It is the Monday after New Year's day—the first Monday of the year, when "hansels" or free gifts are still given in Scotland to all those who have regularly brought letters or parcels, or bread from baker, or meat from butcher, &c., throughout the year. The word **handsel** was originally money for something sold, given into the "hands" of another, the first sale or using of anything, and, as a verb, to give a hansel, to use or do anything for the first time. The word comes from the AS. *handsyllan*, a giving into hands—from *hand*, and *sellan*, to give, whence the English word "to sell." Next to the sun and moon, they honoured Tuesco, one of the founders of their race, to whom they dedicated the third day of the week, calling it **Tuesco's day**, or **Tuesday**. The most notable day of this name

is **Shrove Tuesday**, the day before Ash Wednesday, the time at which confession used to be made—the time immediately before Lent. It comes from the AS. *scraf*, past tense of *scrifan*, and ME. *schrof*, past tense of shriven. The modern verb—shrive, shrove, shriven—signifies to hear at confession.

Woden was the god of war, the meaning of the word being "furious" (Scotch *wud*); and an author of the seventeenth century refers to the word *wood* or *wode* as being then used to denote a man in a rage. So it is also constantly found in Chaucer to describe one that is angry or mad; as also *woodness* for madness and *wodly* for madly. After this idol the fourth day of the week was called **Wodensday**, now **Wednesday**, which accounts for the orthography of the word. The chief Wednesday goes by the name of **Ash Wednesday**, from the custom in the Roman Catholic Church of sprinkling ashes on the heads of penitents on that day. The ashes were those of the palms burned on Palm Sunday. Closely connected with this in the minds of many are the **ember** days or **ember** week observed in the Roman Catholic and English Churches. The seductive resemblance to embers = ashes, and the analogy of Ash Wednesday, very easily led people to theorise that these days were so named because "old fathers on the days when they should fast would eat cakes that were baked under the ashes in the embers, so that eating bread under ashes in the embers they remembered that they were but ashes, and should return to ashes again." Bailey, in his Dictionary (eighteenth century), assures us that they were so called from a custom anciently of putting ashes on their heads in those days in token of humiliation. The ember days are the Wednesday, Friday, and Saturday—the fast days on the four times or seasons set apart for ordinations in the course of the year; and the word ember may either be a corruption of *quatuor tempora* (four seasons) through the Dutch *quatemper* and Ger. *quatember*, or it may be really from the OE. word *ymbren* or *ymb-ryne—i.e.*, round running—the days which recur regularly as the year runs round (AS. *ymb*, round, and *rinnen*, to run). Next in order among their false gods was Thor, who was worshipped by all the Teutonic race. As Woden cor-

responded to the Mars of the Romans, so did Thor to Jupiter, his dominion having been supposed to extend both in heaven and on earth, governing the air, the winds, and clouds; to whose displeasure they attributed thunder and lightning, tempests and hail, while to his being propitiated by sacrifices (frequently human) they believed themselves to have been indebted for fair and seasonable weather, causing abundance of corn, and keeping away the plague and all other infectious and epidemic diseases. From this idol the fifth day of the week was named **Thors day** or **Thursday**; and so it is likewise called by the Danes and Swedes, while the Dutch and Germans call it *Donnerstag;* and in some old Saxon MSS. it is written *Thunresdeag*, so that it would seem that *Thor* or *Thur* was an abbreviation of *thunre*, since written thunder. **Maundy Thursday** is the name given to the day before Good Friday, from the Latin *dies mandati—i.e.*, the day of the command or mandate—as on that day Christ, after He had washed His disciples' feet, said, "A new commandment I give unto you, that ye love one another." It is properly *Maundy*, not *Maunday, Thursday*, the latter being a misspelling of *Maundy;* OE. *maunde* or *maundee*, OF. *mandé*, from L. *mandatum*, that which is commanded: *Mandatum novum do vobis*, it is in the Vulgate. Nares and Spielman imagined that it got its name from the *Maundie* alms given to the poor to carry away in their baskets (maunds).

The next in rank was the goddess Friga, who was reputed to be the giver of peace and plenty, and from her we have **Friday**, from AS. *friggedaeg*, or Friga's day. **Good Friday** is the name given to the day set apart by the Church in memory of our Lord's crucifixion, with all its blessed results. The last of the seven chief idols of the Saxons was Seater, from whom, and not from the Norman Saturn, the last day of the week was called by the Saxons. Seater's day was **Saturday.**

There are also two other days that are interesting, though not falling on the same day of the week, but on the same day of the month, every year. One of these is **Valentine's day**, on the 14th of February. It was long sacred to the memory of Bishop Valentine, a Christian martyr, beheaded at Rome on that day

in the year 278. A lover or sweetheart chosen on that day was called a Valentine, and so was a love-letter sent on that day. The practice of sending poetical souvenirs or pretty pictures originated, it is supposed, in the pairing of birds about that season. Perhaps there is no custom which has disappeared so speedily as this; and so entirely, as to be now almost unknown. **St Swithin's day** is the other remarkable day, occurring on the 15th of July. It is a day which is looked forward to every year with the greatest interest by large numbers of people, and the reason of this interest is the belief that if it rains on St Swithin's day it will rain more or less for forty days.

"St Swithin's day gif ye do rain,
For forty days it will remain;
St Swithin's day gif ye be fair,
For forty days 'twill rain nae mair."

The legend is that St Swithin, who was the preceptor of King Ethelwulf, and Bishop of Winchester, and who died 2nd July 862, had desired to be buried in the churchyard of the minster, "that the sweet rain of heaven might fall upon his grave." At canonisation the clergy took steps to disinter his body, in order to bury it within the cathedral, and fixed July 15 for the ceremony, when there came such a heavy downpour of rain as to necessitate the postponement of the ceremony for that day. They renewed their efforts every day for thirty-nine days more, but with no better success, for it rained incessantly day after day; whereupon, after the fortieth attempt, they wisely abandoned the project, and determined to allow the saint to remain where he was.

Fully as important to most people as any of the days we have mentioned is the **term day**—the day, that is, on which rents and wages have to be paid, &c., such as in Scotland are the **Whitsunday term** and the **Martinmas term**, where the word term signifies the boundary, limit, or time for which anything lasts, any limited time. The word comes through the F. *terme* from the L. *terminus*,[1] a boundary, which we still use as an English

[1] From *terminus* we have such words as **terminable**, coming to an end after a certain time; **terminate**, to put an end to; **termination**;

word for the first or last station of a railway, and also as the name of the Roman god of boundaries.

From the L. word for **day**, *dies*, we have a **dial**, a **diary**, a **diet**, an assembly held from day to day for ecclesiastical or legislative purposes, such as the **Diet of Worms**—*i.e.*, the diet held at Worms, in Germany, in connection with the Reformation; also **diurnal**, **journal**, **journey**. A court **adjourns**, and a debate is resumed after the **adjournment**. The **meridian** (originally medidian) is midday. A **sojourn** is a temporary stay, and a **sojourner** is a stranger who **sojourns**. **Quotidian** is from L. *quotidianus* (*quot*, as many as, and *dies*, a day), meaning occurring daily, every day. From the Greek word for day we have **ephemeral** (from Gr. *ephemĕros*, lasting but a day (*epi*, on, and *hemĕra*, a day), continuing or subsisting for a day: certain flies are called ephemeral from their brief life, and gradually anything that is very transient is spoken of as ephemeral. The word **ephemeris** is the name often given to an account of daily transactions, to a journal, and also to an astronomical almanac. Before parting with the days and months, this is the proper place to notice other Saxon words referring to time. The ancient Saxons kept a note of the course of the year on square sticks, on which they carved the course of the moons of the whole year, by which they knew when the new moons, full moons, and changes would occur, as also their festival days; and such a carved stick, it is said, they called an *almonaght*, that is, all-moon-heed, by which they took heed or notice of all the moons of the year. Hence (although by

**terminology**, that branch of a science or art which defines and explains the peculiar words and phrases used in it; and also, as in a recent discussion in Parliament, the word "**terminological** inexactitude." We have also **conterminous** (*con* and *terminus*), bordering upon, touching at the boundary; and **conterminal**. **Determine** (F. *déterminer*, from L. *determinare* (from *de* and *terminus*), to bound or border off, to resolve decisively, to come to a decision; and **determination**, a fixed purpose. **Exterminate** is to drive out or away, out of the boundary (*ex* and *terminus*), and then to destroy utterly. The word **limit**, which we have used in this chapter, comes through F. *limite*, from L. *limes*, *limĭtis*, a limit, a natural or prescribed termination. We speak of the **limits** of the human understanding, and of the **limitations** of thought. We know that our ideas are very **limited**, but the extent of space seems **unlimited**, and, as we can judge, **illimitable**.

some it is supposed to be from an Arabic or Egyptian word) we have our English name **almanac** for that which from the Latin is called a *calendar*. The Saxons counted time by the night, as we still speak of a **se'nnight** or **seven nights**, and a **fortnight** or **fourteen nights**, written in Chaucer *fourtenyghte* ("Troilus and Cressida," l. 334). They had anciently **twa night** for two nights, as we now speak of every second day. We have spoken of a year, a month, a week, and a day, but before we part with time entirely we must mention shorter periods still—viz., an hour, a minute, a second. An **hour** is very much the same word in English, French, Latin, and Greek. A **minute** is the sixtieth part of an hour, and comes from the L. verb *minuo, minutum, minuĕre*, to diminish. *Partes minutæ primæ*, the first minute parts, are the names given in the Latin translation of Ptolemy to the first sixty divisions of the hour. The **second**: *partes minutæ secundæ* are called seconds, being the sixtieth part of a minute of time, or of a degree.

## CHAPTER XXII.

### MONEY.

The word **sterling**, which has come to mean pure, genuine, of the best quality, was originally a designation of British money. It was at first the name for a penny—in all probability from *Easterlings*, the early English name for the Hanseatic towns in North Germany, and for the merchants who came from them. They were noted for the purity of their money, and are said to have perfected the British coin. Holinshed speaks of these merchants of Norway, Denmark, and of others those parts, called Ostomann, or as in our vulgar language we term them Easterlings, because they be east in respect of us. Cambden also says: "In the time of King Richard I. money coined in the east parts of Germany began to be of especial request in England for the purity thereof, and was called Easterling monie, as all the inhabitants of those parts were called Easterling; and shortly after, some of that country skilled in mint matters were sent for into this country to bring the coin to perfection, which from that time was called of them sterling (or Easterling)." We have spoken also of a **penny-weight** in connection with Troy weight; but that is not the weight of an ordinary penny, but of a silver penny, of which the only specimens we see now are those which are coined at the Mint for the special purpose of being given by the king on Maundy Thursday to the poor people to whom he gives certain benefactions on that day; and I have just had given me by the cashier of one of the banks, a silver penny, a silver twopenny, threepenny, and fourpenny, coined for the king, and to be given by him on the 28th of March 1907. **Coin** comes through the French from the L. *cuneus*, a wedge, and signifies a

piece of money bearing the official stamp, and so named from the stamping having been originally effected by means of a wedge. The **Mint**, the place where money is coined by authority, from AS. *mynet*, money, from L. *moneta* (the "warning" one), a surname of Juno, in whose temple at Rome the money was coined, comes from *moneo*, to remind or warn. The origin of the word **bullion** is rather obscure, but the best authorities are agreed that although it now means uncoined gold or silver of standard fineness, it originally meant the mint where the precious metals were reduced to the proper alloy and coined, and in this sense it is found in several of our old statutes. By these statutes all trafficking in coin was forbidden, except at the bullion or exchanges of the king; and similar instructions were enforced in France, where tampering with the coin was carried on more systematically than in England. Hence in France the carrying to the mint of their decried money became a familiar operation of daily life, and the money so brought to be made up was termed *monnaie de billon*, and billon thus became a common name for base alloy; while in England the mint came to be regarded chiefly as the authority which determined the standard of the coin, and the name of bullion has been given to the alloy or composition of the current coin permitted by the bullion or mint. This explains and removes the difficulty which had been found in the fact that the equivalent terms *billon* in French and *vellon* in Spanish mean just the reverse of pure gold or silver — viz., base metal or silver alloyed with copper. *Nummus* or *numus* was the word most commonly used for a coin by the Romans (probably from the Gr. *nomos*, law, as being that of which the use is established by custom or law). Traces of it are still found in our language in the word **numismatics**, the science of coins. By far the most common word for money among the Romans was *pecunia*, from which we have in the same sense our word **pecuniary**. But this Latin word comes from another Latin word *pecus*[1] (perhaps from Gr. *pekos*, to

[1] The word **peculiar**, which now means extraordinary, singular, or even eccentric, originally meant what was private — not common property, but one's own, being derived from *peculium*. The word

shear), signifying flocks and herds; and inasmuch as the most valuable cattle have always been the sheep and the cow, and as they constituted the chief riches and the most important means of subsistence among the Aryan nations, they took gradually the meaning of money. The word **cash** is generally supposed to come from the OF. *casse*, a box, or from the modern F. *caisse*, the name given to the office where money is received and paid; but it seems rather to have come from the Portuguese *caxa*, signifying coin or money, for even the current Chinese cash, the name of a small coin, is believed to have come from the Portuguese word. Obviously the **cashier** is the person who keeps the cash. But the verb to cashier, meaning to dismiss from a post in disgrace, comes from a different root, in Ger. *cassiren*, F. *casser*, L. *cassare*, from *cassus*, empty, void, which perhaps comes from *carēre*, to want anything, to be deprived of. The word **pound**, which, whatever its meaning, comes from the L. *pondo*, the ablative of *pondus* (a word used only in the ablative), and *pondus*, *ponderis*, weight, both come from the L. *pendo*,[1] to weigh or

peculiar is used in its original sense in the phrase "a peculiar people," meaning his own, or belonging exclusively to him. Now the L. *peculium* stands for *pecudium* (like *consilium* for *considium*), and being derived from *pecus*, *pecudis*, it expressed originally what we should call cattle or chattel, the word chattel originally signifying any kind of property not freehold. So the word **peculate** (L. *peculor*), to thieve or steal, is from the same word, for it is to take to our private use what is not ours. It is worth noting in this connection that the word **fee**, signifying a price paid for services, a pecuniary reward, has the same origin, coming from the AS. *feoh*, which signifies cattle or property, and this origin is seen still more clearly in the German word for cattle, *vieh*.

[1] From the verb *pendo*, *pependi*, *pensum*, *pendĕre*, to weigh or pay, and *pondo* and *pondus*, *ponderis*, weight, we have derived many words. We have the F. *penser*, to think, whence **pansy**, heart's-ease, the flower of thought. A **pension** is an allowance for past services, and he who receives it is a **pensioner**. **Pensive** means thoughtful; to **poise** is to balance. We have **equipoise** and **counterpoise**; we **ponder**, and we have the words **imponderably** and **ponderous**. We have a **compendium**, and we **compensate** and get **compensation**. We **recompense**, and the chemist **dispenses** drugs, and the judge **dispenses** justice. We have **dispensaries** in all our towns, and we live under the Christian **dispensation**, and sometimes a **dispensation** may be obtained from the Pope. Some things are **indispensable**. We **expend** by day, and have to limit our **expenditure**, sometimes on account of the **expenses** of the war, or at other times because we have to buy too **expensive** a dress.

pay. A pound is of the value of 20s., and is either a pound note or a gold sovereign. The word is the AS. *pund*, from the L. *pondo*. We have also the pound weight **avoirdupois**, the proper spelling of which is that of the fourteenth century *averdepois*, signifying literally to have weight, from the L. *habeo*,[1] to have (see pp. 171 and 192), and *pensum*, that which is weighed. Some ignorant improver, fancying it was French, gave us the present spelling about 1650, which has continued ever since. The pound *averdepois* is 16 oz. or 1 lb. We have also the pound Troy weight, 12 oz. or 1 lb., the system used in this country for weighing gold, silver, and precious stones, and named **Troy weight** either because first in use at Troyes, in France, or as a corruption of F. (*livre*, pound) *d'octroi*, of authority, from *octroi*, from L. *auctoritas*, authority, and signifying originally "anything authorised," then "a tax." It means also cash to the value of 20s., because in the Carlovingian period the Roman pound (12 oz.) of pure silver was coined into 240 silver pennies. In the familiar letters £, s. d., £ is for *libra*,[2] the Latin for a pound. The "s" is not originally a contraction for **shilling**, which now is said, absurdly, by some to be derived from St Kilian, whose image was stamped on the shillings at Wurzburg. We have AS. *scylling* or *scilling*, a shilling, according to Skeat from the word *scylan*, to divide. The coin was originally made with a deeply indented cross, and could easily be divided into halves and quarters. There is evidently some connection between our AS. *scilling* and the Ger. *schellen*, to sound or tinkle, meaning perhaps the clinking

[1] The verb *habeo, habui, habitum, habēre*, signifies to have, or hold, or possess. From it we have such words as **able, ability, unable, inability, disability; average, aver** (OF. for *habēre*), **habiliments, déshabille, habit, habitual, habituated.** There is also **habit**, a dress, as well as a custom, and **inhabit.** The extreme north is not **habitable**, and not **inhabited**, for there are no **inhabitants** there. We have also **habitation** and **habitat**, literally dwelling of a plant or animal in its natural abode. We have **cohabit** and **cohabitation. Debility** (L. *debilis*—*de*, from, and *habilis*, able) means weakness. To **exhibit** is to show in public. There are some great **exhibitions** of various works of art. An **exhibition** at college is a scholarship or bursary. We have also an **inhibition** or a **prohibition.**

[2] *Libra* also signifies a "balance," and to this we owe the words **deliberate, deliberately,** and **deliberation, deliberative,** and **equilibrium** from *equilibrio.*

coin, but the abbreviation "s" in £, s. d. is for *solidus* (*nummus*), "a solid piece of money," while "d" stands for the L. *denarius*, so often translated in the New Testament "a penny." **Penny** itself is AS. *penig*. **Farthing** means literally fourth thing, AS. *feorthing*, from *feortha*. In one of the statutes of Henry V., passed in 1421, we read, "that the King do to be ordained good and just weights of the noble, half noble, and farthing of gold," showing that the coin then known as the farthing was the fourth thing or fourth part of the noble. A **mite** is popularly reckoned as half a farthing, from Mark xii., "She cast in two mites, which make a farthing." It is frequently used to denote a very small sum; but when the Scripture incident, which gave its name to an amount, is borne in mind, when people say they will give us their mite, it really means half their living. Our word comes from Dutch *mijt*, a small coin. The word **moiety** is very often misapplied, because very generally misunderstood, as if it were connected etymologically with mite, and meant a small part, a lesser share, portion, or quantity. The word means literally and strictly one-half,—a sum which is payable in *moieties* is paid in two equal sums. The word comes through the F. *moitié*, from the L. *medietatem*, the middle point, in late L. half, from *medius*, middle. The **noble** was an ancient coin, so called on account of the excellence of its gold. And so our farthing is a fourth part of our penny, and in the same way the *quadrans* with the Romans was the fourth part of an *as*. **Florin** is from Florence, where these coins were first struck. The place in the town or city where money is deposited —in fact, the institution for keeping, lending, and exchanging money—is called the **bank**, F. *banque*, from the It. *banco*, a bench on which the Italian money-changers displayed their money. From the same word, and in the sense of our word bench, the Germans have the word bank. In this word, too, we have the origin of the word **bankrupt**, from the two Italian words *banca rotta*, broken bench,—the seat or bench on which the banker carried on his business being broken when he failed to meet his engagements.

A **cheque** is a bill of exchange drawn by a customer on his bank for a stated sum of money payable on demand, but the origin of

the word is somewhat obscure. Yet the varied spelling throws a little light on it. It was, I think, originally spelt **check**, and it might have been so named from its enabling the banker to check the giving of the money if, taking the different checks together, he found that their total amount exceeded what his customer had deposited: at all events, it enabled him to check the account, if not the customer. It is said that the Court of **Exchequer**, a superior court which had formerly to do only with the revenue and not with common law, was so named from the checkered cloth which formerly covered the table, and on which the accounts were reckoned by means of counters on this checkered cloth, and we in our cheque-books have a counterfoil to be used as security. The person in whose favour the cheque is drawn, before he can draw the cheque or receive the money, must **endorse** it, or in other words he must write his name on the back of it, for to endorse means literally to write one's name upon the back, through an old form *endosse*, from F. *endosser*, from low L. *indorse*, from L. *in*, upon, and *dorsum*, the back. What you have is put to your credit on the left-hand side of your bank account, what you have drawn out is put to your debit on the right-hand side. At your **credit** is what the bank owes you, at your **debit** is what you owe the bank, and the difference between these two is the **balance**,[1]—"the balance at your banker's," if you have more on the credit side. The word credit comes from L. *creditum*, from *credo*,[2] to believe; and debit from the L. word *debitum*, what is due, from *debeo*,[3] to owe. **Interest**

[1] **Balance**, through F. from L. *bilanx*, having two scales for weighing—*bis*, double, and *lanx*, *lancis*, the dish or scale, and then the sum required to make the two sides of an account equal.

[2] From *credo*, *credidi*, *creditum*, *credĕre*, to believe, we have **credence**, **credentials**, **credible**, **credibility**, **incredible**, **credit**, **creditor**, and **creditable**; **discredit** and **discreditably**; **credulity** and **incredulity**, **credulous** and **incredulous**. We have the **creed**; and a **recreant** was one who gave up his faith or confessed himself wrong, being beaten in a judicial conflict (low L. *se recredere*). A **miscreant** was originally a misbeliever and infidel, and then and now a wild unprincipled fellow as the result of this want of faith.

[3] From *debeo*, *debui*, *debitum*, *debēre* (*de-habēre*), to owe, we have the word **debt**, what is owed, and **debtor**, the man who owes it. We **debit** anything when we put it on the debtor side of the account. A **debenture** is a writing acknowledging a debt. A sum of money is **due**, that is, owing to any one. **Duty** is that which is due either to God or to

is the premium paid for the use of money, from OF. *interest*, F. *intérêt*, from L. *interest*, it is profitable, it concerns, from *intersum* (*inter*, between, and *esse*), to be together, to be between, to import, concern, be of importance; and it is well named, for what they get for their money which is put out on loan is that in which the majority of men seem to have the greatest interest. **Usury** was originally only another name for interest, or for the use of the money lent to another—literally a **using**, from L. *usura*, from *utor*,[1] *usus*, *uti*, to use; but now it signifies the taking of more than legal interest on a loan, exorbitant interest. This word **exorbitant**, from the pres. part. of *exorbito* (from *ex*, out of, and *orbita*, a track, from *orbs*, *orbis*, a circle or sphere), was originally a scientific term, applied to those heavenly bodies whose path deviated much from the plane of the orbits of the planets, most familiar to the ancient astronomy. It has now lost its technical meaning altogether, and it has no longer a place in the dialect of science. It had slightly acquired this popular and figurative sense even in the classic age of Rome.

The **Stock Exchange** is chiefly occupied with the buying and selling of **stocks** and shares; in fact, it is called by this name because it is the place where stocks are exchanged, or bought and sold. When trees are propagated by means of cuttings stuck in the ground, or engrafted upon other **stocks**, that from which the **scion**[2] is taken is called the parent stock; and it is in allusion to these natural objects that, when speaking of tribes or families of

man. Those who readily do their duty to a parent or superior are **dutiful** and **duteous**; and to be **indebted** to a person is much more than to be obliged to him.

[1] From the verb *utor*, *usus*, *uti*, to use, we have **use**, and long **usage**, with **usual** and useless, usurer and **usurious**. We speak of **usurping** power, and **usurpers** are often tyrants. A **utensil** is a vessel used in domestic service. **Utility** is usefulness in actual operation. We can **utilise** anything by using it to profitable account. There are still **utilitarians**. To **abuse** is to use wrongfully, but to **misuse** is only to make a mistake in the use. We have both **abuse** and **abusive** language. Now, to **disabuse** is to undeceive, and to **peruse** was to use up, to go through thoroughly; and a book may be given a careful **perusal** in order to master the contents of it.

[2] F. *scion*, a young and tender plant, from *scier*, to saw (from L. *seco*, *secui*, *sectum*, *secāre*, to cut. *Se(c)āre*, by the loss of the middle *c*, which is common in passing from Latin into French, and by the change of *e* into *i*, which is just as common, gives the OF. word *sier*, to cut, whence *scier* by the later addition of a *c* (see p. 217).

men, we say that they have sprung from the same stock. In another metaphor, **stock** is any fixed thing from which we expect to reap or gather some periodical advantage or fruit. Thus the money and goods of a merchant to the amount which, at an average, his business requires to be continually in his hands, is called his **stock-in-trade**, from which certain profits are expected to arise. The balance of this stock which remains after deducting the amount of his debts is **capital**,[1] the head or source (L. *caput*) from which his business is carried on. He who has comparatively large sums of money at his disposal is now denominated a **capitalist**. Money lent to the Government of the country, or invested in the funds of any trading company, and which is usually divided into shares of a determinate size, is called stock, because it is fixed and not repaid, but brings forth fruit under the name of interest or dividends. These shares or stock, which have the name of Government stock, Bank of England stock, corporation stock, bank stock, railway stock, &c., are transferable at pleasure, and the sales and purchases are managed for the parties by **stockbrokers**. It is somewhat difficult to ascertain accurately the origin of this word **broker**. Many derive it from the OE. *broken* (AS. *brucan*, Ger. *brauchen*), to have the full and open use of a thing, and it came to mean manager or transactor of business; but certainly, as has been said, it is a wide step from the notion of employing or having the use of, to the occupation of a broker who is never to have the use of what he buys. On the contrary, it was part of the broker's oath in the City of London that he should not deal in any of the merchandise in respect of which he intervened as broker. The object of buying through a broker is to have the advantages of a skilled judgment as to the value of the purchased goods; his business to discover defects, and thus to find fault, is recognised in 'Piers Ploughman' as the specific duty of a broker: "Among

[1] The word **capital** as an adjective is used in such expressions as a capital punishment and a capital crime; meaning not merely head or chief crimes, but also, I think, crimes for which the punishment is beheading, not hanging by the neck, in which the head also is involved. There were many crimes in the early days in this country for which a criminal might be beheaded; now there are only two — viz., high treason and murder.

burgesses have I be, dwelling at London, and gart backbiting be a brocour, to blame man's ware." On this principle the German designation of a broker is *mäkler*, from *makel*, a blur, stain, fault (from L. *macula*, a spot); whence also *makeln*, to criticise, censure, find fault with, and thence to follow the business of a broker, to buy and sell on commission. In the German of the shores of the Baltic (with which much of our early commercial business was carried on), *braak* signified damaged or refuse goods; *braken*, to pick and inspect, and exclude what falls below the standard. **Brake** is the inspectorship of an institution for the examination of wares and rejection of the faulty; **braker**, an inspector officially appointed for the foregoing purpose in the Low German seaports, an officer who would as nearly as possible answer to our sworn broker. The principal difference is that in the ports of the Baltic the inspector whose duty it is to try the soundness of the goods is appointed by authority, while in London each man chooses his own broker among those who are sworn to perform the duties with uprightness. But the object in view is the same in both cases—viz., to obtain the guarantee of technical experience for the value of the goods; and it is difficult to believe that the broker of the Baltic is a different man from the broker of English commerce. According to another etymology, the word broker is derived from the Middle English word *brocour*, from the AS. *brucan*, Ger. *brauchen*, to use, to profit, one who is employed to buy and sell for others, charging a commission called brokerage for doing so. A **stock jobber** is one who jobs or buys and sells for his own account with the view of a profit. The word **job**, which originally meant any piece of work, especially of a trifling or temporary nature, for which one was to be paid, has gradually come to signify one who turns official actions to his own private advantage. These sales are often merely nominal, and form a species of wagering as to the value of the stock at some future day. There are several new words introduced into the language of the Stock Exchange, while some old words have undergone a change of meaning. The nominal buyers of stock on time (for it is the difference of value between the times of purchase and

delivery only that is paid) are called bulls, and the sellers bears. The **bulls** are so called because they wish to raise the price of stock or toss it up as high as they can, while the **bears** are those who keep bearing it down, that the price may become as low as possible. The word **appreciate**, which comes from the L. *appretiāre* (*ad*, to, and *pretium*, price), signifies to set a just value on (like **appraise**, which comes from the same root-words, an **appraiser** being one whose business it is to put a value on articles to be sold). This meaning of the word is well exemplified in Baring Gould's 'Life of the Rev. R. S. Hawker' in the following passage: "Talking of *appreciation*, as Mr Hawker said once, the Scripture Reader Mr Bumpus came to me the other day and said, 'Please, sir, I have been visiting and advising Farmer Matthews, but he did not quite *appreciate* me. In fact, he kicked me downstairs.'" To this, the right meaning of appreciate, two secondary meanings have come into use—viz., to raise in value, and to rise in value; so that it is not uncommon to hear that shares, and even silver and gold, have appreciated—that is, have risen in value. **Contango**, probably a corruption of continue, a Stock Exchange phrase, meaning a sum of money, or a percentage, paid for accommodating a buyer in carrying an engagement to pay money for speculative purchases of stock, over to next account day: **contango day**, the second day before settling day. These shares which are bought and sold on the Stock Exchange are ordinary and preference shares, and bank stock, which bring in certain dividends to their holders. According to the nature of the past, or the expected future, dividend, will be the price they bring. **Debentures** are a mortgage on any company's assets, carrying a fixed rate of interest, and either perpetual or redeemable at a certain fixed date, transferable in much the same manner as shares. A **mortgage**, or a conveyance of property, is a security for a debt, which is lost, or becomes dead to the debtor, if the money is not paid on a certain day (F. *mort*, dead, from L. *mortuus*, dead, and *gage*, a pledge). **Profit** is the gain resulting from the employment of capital—F. from L. *profectus*, progress, advance, from *proficio*, *profectum*, to make progress. We often

hear the word **advantage** used where benefit, gain, or profit should be substituted. The word comes to us through the F. *avantage*, formed by the suffix *age*, from *avant*, before, from the low L. *abante*, the modern *d* being due to the mistaken identification of the prefix *a* with the L. *ad*, to, signifying a state of forwardness or advance. I read only yesterday that "Free Trade equalises advantages, making the advantage of each the advantage of all." But the second "advantage" here should be altered to "profit" or "gain," for it is as impossible for all men to hold a common advantage (*i.e.*, to be all in advance one of the other), as it is for all the horses in a race to come in first. An **investment**, literally the act of putting vesture on, from L. *investio*,[1] *ivi*, *ītum*, *īre*, to clothe, from *vestis*, has now come to signify the laying out of money on anything, or that in which anything is invested. But our investments may be profitable or the reverse; and while securities may seem to be applicable only to things that are very safe, as they are applied now to bonds or certificates in evidence of debt or property, **security**, even etymologically, does not mean free from danger or risk, but only freedom from care, fear, or anxiety—L. *securus*, from *sine*, without, or *se*, apart or free from, and *cura*, care or anxiety, and a person who is without care or anxiety is apt to be careless. A man without the sense of danger is apt to think that he is beyond the reach of danger. We have formed an English word, **sinecure**, out of the two L. words *sine*, without, and *cura*,[2] care or anxiety, which is an office without care, the person being paid, but having

[1] From this verb we have **vest**, a **waistcoat**, **vested** rights, a **vestment**, a **vestry**, **vesture**, **invest**, **investiture**; a city may be **invested** when surrounded by the enemy. To **travesty** (*trans*, over) is to treat in a ludicrous way a literary subject which has already been handled seriously.

[2] From L. *cura*, *curæ*, attention, concern, care, we have the **cure** of diseases; **curable** and **incurable**; a **curate** has a **curacy**, which seems to mean a cure of souls. The **curator** of a building is the superintendent manager. There are **curious** things and curious people; and we have **acccurate** and **inaccurate** people. We **procure** what is needful; a **proctor** is a **procurator**, and a **proxy** is shortened for **procuracy**, meaning the agency of another as a substitute. **Sure** is shortened from **secure**. We **assure** a person that things are not so bad as they seem. We give them our **assurance**, and sometimes our assurance is such as to resemble impudence. We have life **assurance** and fire **insurance**, and by paying a yearly sum, called a premium, a person **insures** his life.

little or nothing to do. There is great risk in Stock Exchange speculations. This word **risk** signifies danger, hazard, or peril, from F. *risque*, danger, but ultimately from the Sp. *risco*, which is a maritime word for a steep sharp rock, whence the sense of hazard or peril may well have arisen to sailors, or even to landsmen standing on the rock, who would have been on the brink of a precipice. The Spaniards themselves, however, have derived from this word their name for danger, *riésgo*. Many words connected with the Stock Exchange have come from France, where, however, it is called the **Bourse**. It literally signifies the purse, and the form *bursa*, from medieval L. *bursa*, a purse, was in use in this country for more than two hundred years. The word **coupon**, too, a name given to the interest warrants attached to transferable bonds, is so called from the F. verb *couper*, to cut off, because they are cut off when presented for payment. It would be more correct to say "*were* cut off," for most of them now are perforated and need only to be *torn* off, and so cease to be **coupons**. The most of the risks that are run in connection with stocks and shares are run by men who, in their race for riches, run so fast and so far as to leave prudence, and sometimes honesty, behind them. They fancy that riches means happiness; whereas the word which in our language has come to be applied to those who have made much of it, and kept the whole of it, is the L. word *miser*, which signifies "a miserable man." To be **avaricious** is also to be unhappy, for it is the extreme of covetousness or greed, or the having an eager desire for wealth—L. *avarus*, greedy; *avarus* itself comes from L. *aveo*, to pant after, to desire eagerly, from which we have the word **avidity**, which means an eager desire to obtain something enjoyable, and is generally used in an unfavourable sense.

**Wealth**, the word which we have just mentioned, is used as synonymous with riches now, and **wealthy** is the condition of being prosperous and well-to-do. It is an extension of **weal**, the condition of being well. It is intimately connected with the Saxon *weal*, so we retain the phrase "for weal or woe," meaning for well or ill. Milton says, "The weal or woe in thee is placed." We

retain **welfare** for going well (*fahren*, to go), while we have lost the old word *woefare*, or going ill. Wealth was originally well-being both of mind and body; and when the prayer in the English Liturgy is offered for the king that he may be granted in health and wealth long to live, it means in health and happiness, not in health and riches; so in the Litany, "in all time of our tribulation, in all time of our wealth," or wellbeing; and **commonwealth** is the common weal. "Let no man seek his own, but every man another's wealth." But as in L. *beatus* means both blessed and rich, and *olbios* the same in Gr., there is a tendency shown in all these languages to express the idea that money is the source of true happiness, and to value all by that standard, and so to value money at more than money's worth. We should endeavour to practise **economy**, the wise spending and saving of money, as the word has come to mean, although at first it meant the management of a household (L. *œconomia*, from Gr. *oikonomia*, from *oikos*, a house, and *nomos*, law). The economical man avoids waste and extravagance, and uses his means to the best advantage. **Thrift** is also an important virtue. Thrift is the condition of thriving. The word comes from an old Norse verb, *thriva*, to seize, snatch, lay hold of; and not merely to lay hold of, but to keep hold of, so that he becomes a thriving man, or a man who has thriven. He may be **niggardly**—*i.e.*, literally scraping it up little by little, from the Norse verb *nyggja*, to gnaw, rub, or scrape; and what has been thus scraped together is parted with very sparingly. To live **sparingly** is to live on a small amount, from the AS. verb *sparian*, to spare, to save from any use, to do, impart. **Parsimonious** is to be continuously sparing in the use of money, generally implying that this is carried to excess (F. from L. *parsimonia*, *parcimonia*, from L. *parco*, to spare). **Frugality** is prudent economy. The word is derived from *frux*, *frugis*, fruit, the fruits of the earth, originally of the field, not the garden, and to be frugal was to be careful in their use; but in course of time the word came to have a metaphorical application to the fruits of a good life, among which was the temperate use of what a man had, and frugality came to signify whatever is opposed to waste.

**Penuriousness** comes from penury, which means want, or absence of means and resources (F. from L. *penuria*, akin to Gr. *peina*, hunger). Even in large establishments, and with more means, **retrenchment** is sometimes necessary; and it is surprising, when this process is honestly gone about, how many things people find that they can do without. To **retrench** signifies literally to cut off or away, so as to live at less expense (OF. *etrencher*, F. *retrancher*, from *re*, and *trencher*, to cut, which, according to Littré, is from L. *truncare*,[1] to cut off or maim).

Without this, unsuccessful speculation often becomes **peculation**, a word signifying embezzlement, from the L. verb *peculor* (p. 294), to steal, coming from *peculium*, that which is private property; so that the verb came to signify in English to appropriate to oneself what belongs to the State, to rob or defraud the public. The word **embezzlement** has reached its present meaning by a very roundabout path. Embezzlement, as well as many other wrongdoings, is generally successfully carried out with the **connivance** of another, a word which signifies pretended ignorance of, or blindness to, the faults of another. It comes from the L. word *connivēre*, to wink or shut the eyes, to blink, as we still speak of a person blinking the question when he shuts his eyes to it. So to connive at anything is to wink at it, or intentionally to fail to see it. Embezzlement has been defined to be the fraudulent appropriation of another's property by the person to whom it was entrusted. The word **fraudulent** is scarcely necessary, as the rest of the definition in the sentence signifies fraud (from L. *fraus*, *fraudis*) and dishonesty. But embezzlement at first did not mean all this, but merely to weaken, or to waste. It seems to come through the F. *imbécile*, from the L. word *imbecillis*, without strength, originally of body and latterly either of

[1] If this be the correct etymology of the word, then from *trunco*, *truncare*, to cut, we have not merely the **trunk** of a tree with the root and the branches cut off, the body of an animal apart from the limbs, the proboscis of an elephant as distinct from the body (F. *tronce* and L. *truncus*), but also **trench**, to cut or dig a ditch, a long narrow cut in the earth; a **trencher**, a wooden plate formerly used for cutting meat on at meals (F. *tranchoir*); and **trenchant**, wit or criticism which is keen, cutting, and severe.

body or of mind, feeble—originally so feeble and weak in body as to require to lean *in bacillo*, on a staff, *bacillus* being a diminutive of *baculus*, a stick or staff; and so the word *imbecillis* was formed to express bodily weakness from this outward sign of it. But by-and-by it came to express weakness as well of mind as of body; and now **imbecility** means constitutional weakness of the whole frame, and generally weakness of mind; and an **imbecile** is one powerless in body or silly in mind. And so from this has been supposed to come **embezzle**, which first meant to weaken, to squander away, and now means to appropriate, or apply to one's own use, money held in trust. The most recent conjecture, however, as to the origin of this word is that it is derived from the old and now obsolete English word *bezzle*, which signified to squander or waste. It came from the OF. word *besil*, which signified bad treatment, primarily of food, provisions in the way of waste, and then applied to money both in French and English, in the sense of making away with, or carrying off secretly for one's own use of what belongs to another. While writing this page I have seen a newspaper paragraph giving an account of a man brought up for sentence, having been found guilty of a **defalcation**, or deficit in public funds entrusted to his custody. The word defalcation comes from the L. word *falx*, *falcis*, a sickle or hook, so that defalcation might mean a pruning of the accounts, or the amount due, of whatever sort. But the word *falx* was also used for a **falchion** (which is derived from it), and in this way a defalcation would be rather an amputation or a mutilation of them. As we have seen, speculation is a very **precarious** way of gaining an income, for that word is derived from L. *preces*, prayer, and *precor*,[1] to pray. Now, of all blessings those are most certain which come from the unalterable benevolence of the Creator, and those most uncertain which hang upon the goodwill of man. Who can calculate upon the humanity of the great and powerful, when a petition has to be presented to them? Hence precarious—that is, depending on the will of others to grant, in return for our own

[1] From *precor*, to pray, we have **prayer, deprecate, deprecation, deprecatory, imprecation, imprecate.**

prayers and petitions—has passed into a very proverb of uncertainty; and precarious has come in common usage to mean critical or perilous. A man who is in debt is much given to **prevaricate**, from the L. *prevaricare*. The L. *varicare* is from *varus*, bandy-legged, crooked, or straddling, while **varicose** veins, as permanently dilated or swollen, are so called from their crooked appearance; so that to prevaricate is to walk with a shambling, shuffling gait, and, metaphorically, to deal with words in a loose and shuffling manner. "Lying rides on debt's back;" and as it is very difficult for an empty sack to stand upright, the peculator, the defalcator, and the prevaricator soon become **insolvent**, unable to pay their debts, from L. *in*, not, and *solvĕre*,[1] to pay. He may even sink so low as to become a **mendicant**, lit. a poor beggar, from the L. *mendicans*, *mendicantis*, connected with the L. *menda*, a want; but at the same time we have *mendax*, *mendacis*, mendacious or given to falsehood, also from *mendo*, a want or fault, so that it seems as if there was often little difference between **mendacity** and **mendicity.**

In concluding what I have to say on words connected with money, it may be interesting to note some of the names connected with the payments in different professions which are very suggestive. The word **emolument**, for instance, which originally meant the return which a person got from those whose corn he ground in his mill, and also for bestowing great labour and pains on it, has now been generalised to signify profit or gain, whatever its source. It has risen in the world, and is now used only when the profit is very large, and generally in the plural, as emoluments.

[1] From *solvo*, *solvi*, *solutum*, *solvĕre*, to loosen, we have to **solve**, **insolvable**, **insoluble**; we have **soluble** and **solution**. A man is **solvent** when he can pay his debts. His **solvency** is his ability to do so. If he cannot pay his debts he is **insolvent**. We have **absolve** and **absolution**. **Absolute** is opposed to relative: God is **absolutely** perfect, and we speak of the **absolutism** of the Czar. To **dissolve** is to melt or liquefy. We speak of the **dissolution** of Parliament, and of a **dissolute** man. To **resolve** is to break up into single parts. What is compound admits of **resolution** into elements. We **resolve** a difficulty when we undo it. A **resolve** or a **resolution** is a deliberate purpose. A man is said to be **resolute** that is determined in his course. To give a **resolute** answer is to deny a thing **resolutely.**

There was a Latin word *emolumentum*, used by Cicero, having the same meaning, derived from the verb *emŏlo*, to grind, from the L. *mola*,[1] a mill, and Gr. *mule*. Not only is our word **mill** derived from *mola*, but our word **meal** comes from the same. From it also we have the Latin word *molaris*, of or belonging to a mill, or that serves for grinding; hence *molares dentes*, the jaw teeth or grinders —the **molars**. The word **salary**, too, which some people think is so much more dignified a word than "wages" or "pay," is literally "salt money," from the OF. *salarie*, It. *salario*, from the Latin word *salarium* (from *sal*, salt), originally salt money, or money given to the soldiers for salt, then allowance of money for a journey, and then in general **pay**, allowance to a person for his services. Pliny uses the word in both senses—(1) for the salt given to private soldiers and officers or to public functionaries when travelling or sojourning in a province (xxxi. 7, 41), and (2) for the pay of an officer; so that the word was soon extended to its present meaning, salary. Pliny, however (Book x. 27), says that *salarium* is a recompense or consideration made to any man for his pains bestowed on another man's business, so called "quia tam necessarium quam sal homini"—"because as necessary for a man as salt is." We still speak of one man as earning his salt, and of another as not being worth his salt—that is, his pay or wages. The Scotch pronunciation of the word, as if spelt "sailary," gave rise to a very good pun by a clergyman, who, busy in his garden furring up some plants, was asked by one of his heritors what he was doing. "Doing?" he said; "just what you should have done—trying to raise my celery!" The salary of ministers in Scotland is more usually called stipend, and it is now almost the only use of the word stipend—viz., as applied to clerical incomes. A **stipend** is a salary paid for services, a settled pay, from L. *stipendium*, a tax or contribution (from *stips*, a contribution in small coin, and *pendo*, I weigh or

[1] Few would imagine that **immolate** had any possible connection with emolument, and yet its alliance therewith is very close. *Mola* or *molæ* was the word used to denote grits or grains of corn coarsely ground, and when mixed with salt was called the *mola salsa*, or sacrifice meal, which mola was sprinkled on the head of the victim previous to immolating him, hence its application to sacrificing, offering up; and to **immolate** is thus literally to sprinkle meal on a victim.

pay). **Pension** which also comes from the same root, and originally meant merely a weighing or paying, has now come to signify a stated allowance to a person for past services. **Remuneration** is a recompense for any service, from L. *remunero* (*re*, in return, and *munero*, to grant something, from *munus*, *muneris*, a service in an office, or a gift). From *munus* in the sense of gift we have **munificent**, and in the sense of office we have a **municipality**.

There was a slang word for money which was very popular a few years ago, frequently seen in print, especially in novels, and often in conversation, but now very rarely seen or heard—namely, the word **oof**. The "oof-bird" was the goose that laid the golden eggs—the source of supply; the "feathered oof-bird" meant money in plenty. To "make the oof-bird walk" was to circulate money; while "oofless" meant poor. It seems that the word **ooftish** was some forty years ago the East End synonym for money, and was a corruption of Ger. *auf tische*, i.e., *auf dem tische*, on the table—that is, (money) laid on the table, (money) down. There is a German word *auftischen*, to table. The word, according to the 'Sporting Times,' originated with the aristocracy of Houndsditch and Whitechapel, who were in the habit of refusing to play cards even with their best friends unless the money was down on the table.

**Baksheesh** is an Oriental term for a present of money, a gratuity, a tip. There are not many words, even among those of foreign extraction, of which the orthography offers no fewer than thirteen alternatives. This is one of the few which enjoy that privilege. Originally of Persian origin (*bakhsish*, a present, from *bakhshi-dan*, to give), it seems to have made its first appearance in Western literature very soon after the death of Shakespeare, for in 1625 we find *bacsheese* (as they say in the Arabic tongue), that is, gratis, freely (Purchas, 'Pilgrimes,' ii. 1340). Whether or not the term ever really had this meaning it is difficult now to determine, but assuredly for many years past it has signified something very different. In what may be called its most vulgar and aggravating sense, it is the first word to greet the British traveller, and the last to ring in his ears as he turns his face homeward. Probably no other single vocable rises with such persistent frequency as this to

the lips of the dusky Oriental. It is like what the mathematicians call a constant quantity, a grand discord which underlies his every chord, a sort of special diapason from which there is no escape. And yet in another form, under the name of *tip*, we have the same thing here, except that it is not *asked*, but *looked* for. It is the colloquial English for a gratuity, a small present in money. In America it is usually confined to the coin given to a waiter or other servant. Here it is applied also, and as frequently, to the money which a parent, guardian, or relation adroitly slips into a schoolboy's hand. As Thackeray says in 'The Newcomes': "What money is better bestowed than a schoolboy's tip? How the kindness is recalled by the recipient in after days. It blesses him that gives and him that takes. Remember how happy such benefactions made you in your own early time, and go off on your very first fine day and tip your nephew at school!" As regards servants at hotels, an old traveller has truly said that parsimony in tips is the falsest of economies. Haggle as much as you like with the landlord over the price of your rooms, grind him down to the lowest centime in fixing your weekly pension, but do not forget the waiter or the chambermaid, or in a busy establishment the hall-porter, for in their hands the question of your future comfort lies. So deep-rooted is the institution of tipping nowadays that all hotel servants place the guests into categories, according to the likelihood of their tips being good, bad, or indifferent. It is even said that they have a code of signals whereby they affix the hotel labels to your trunks in such a way that your generosity may be gauged immediately on your arrival at the next caravanserai.

# CHAPTER XXIII.

## GOVERNMENT, ETC.

THE **State** includes the whole body of people under one government, lit. a "standing" (OF. *estat*, F. *état*, L. *status*, from *sto*,[1] *statum*, to stand). There are various forms of **government**. This word comes through the F. *gouverner* and It. *gubernare*, from L. *guberno*, to steer a ship, to rule, from Gr. *kubernao*, connected with Gr. *kube*, the head. It may be **monarchical**, with one sole or supreme ruler (through F. *monarque*, and through the Latin from Gr. *monarches*, from Gr. *monos*,[2] one or alone, and *arche*,[3] rule). The government may be **despotic**, from Gr. *despotēs*, a lord or master; a **despot**, one who rules absolutely, being above all

[1] From *sto*, *steti*, *statum*, *stare*, to stand, come perhaps more words than from any other in the Latin language. We have **stable** and **unstable**, **stability** and **unstability**. We have a **stage**, and a **stamen**, and **stamina**; a **stanchion** and a **stanza**, so called from the stop or pause in the versification. We have a **state**, **stately**, and **statement** and **statesman**. We have **station**, and **stationer**, and **stationery**. We have **statistics**, and **statists**, and **statisticians**. We have **statues** and **statutes**, **stature** and **status**. To **arrest** (*ad*, *re*, *stare*) is to hold or stop what is in motion. We have **circumstances**, **circumstantial**, **constancy** and **inconstancy**, **constituent** and **constituency**; **constitution** and **constitutional**, **consubstantial** and **consubstantiation**; **contrast**, **destitute**, **destitution**, and **distance**; **establish**, an **estate**, **extant**, an **instance**, this **instant**, and **instantaneous**. We have also an **obstacle**, **rest**, and **restitution**; **substance**, **substantial**, and **insubstantiate**; **superstition** and **transubstantiation**.

[2] From *monos*, alone or sole, we have a **monk** and **monastic** orders, **monogamy**, **monogram**, **monograph**, **monolith**, **monomania**, **monopolist**, **monosyllable**, **monotheism**, **monotone**, **monotony**, and **monotonous**.

[3] *Arche*, *arches*, beginning, or rule; from this we have **arch** prefixed to a word, meaning chief, as in **archbishop**, **archdeacon**; and then we have **archæologist**, **archipelago**, **architecture**, **archives**, **anarchy**, **heptarchy**, **hierarchy**, **monarchy**, **monarchical**, **oligarchy**, **patriarchal**, and **tetrarch**.

restraints, or who exercises his authority without regard to the laws or constitution. The government may be **aristocratic**, lit. government by the best, from Gr. *aristos*, best, from Gr. *arĕte*, excellence, and Gr. *kratos*,[1] power. **Aristocracy** is the government which places the chief power in the hands of the nobles, of men of rank. The government may be **democratic**, a form of government in which the supreme power is vested in the people collectively (Gr. *demokratia*, from *demos*, the people, and *krateo*, to rule, from *kratos*, strength. There is also an **oligarchy**, which means government by a few, through French from Gr. *oligos*, few, and *arche*, rule. A **republic** or a commonwealth is a form of government without a monarch, in which the supreme power is vested in representatives elected by the people (F. *république*, from L. *res publica*, the common weal). When we speak of a **dynasty** we mean a succession of kings of the same family, from the Gr. *dynasteia*, from *dynastes*, a lord, from *dynamai*,[2] to be able, and *dynamis*, power.

A **hereditary** monarchy is where the government descends to the heirs, sometimes only in the male line, but sometimes in the female also. The word comes from L. *hereditarius*—from *hereditas*, from *heres*, an heir. The names given to the supreme ruler differ widely. Sometimes he is called a **king**, supposed to be from AS. *cyning*, from *cyn*, a tribe = the father of a tribe; while **queen**, AS. *cwen*, meant originally a woman, or the chief woman, the wife of the king. The present misspelling of the word **sovereign** is owing to a supposed connection with "to reign" (through F. *regner*, from L. *regnare*, *regnum*, a kingdom), and accordingly the *g* was inserted in the word. It has no connection with *reign*, the real derivation being through OF. *soverain*, F. *souverain*, from low L. *superanus*, and L. *super*, *supra*,[3] above. The word is correctly spelt

[1] From *kratos* we have **autocrat**, **democrat**, a **theocracy**, and a **plutocracy**, where the men of wealth (*plutos*) have the direction of national affairs.

[2] From *dynamai* we have **dynamics**, and **dynamite**, and **dynastic**. **Dynastic** changes have taken place at some epochs of English history, as when the Tudors, the Stewarts, or the Hanoverian dynasty succeeded.

[3] From the L. *super* and *supra* we have **superior**, **supreme**, **insuperable**, **superb**, **supernal**, meaning situated on an upper region above us, as the supernal orbs, the supernal judge, supernal grace. **Soprano** is the highest species of female voice in music—equivalent to treble,

"sovran" by Milton. An **emperor** is one who rules an empire, through F. *empereur*, from L. *imperator*, a commander, from *impero*,[1] to command. The **Czar**, the title of the Emperor of Russia, although a Russian word *tsare*, a king, is yet evidently closely connected with the Ger. *kaiser* and the L. *cæsar*, a king or emperor. **President** (of a republic) is so called because he is the highest officer of state in a republic, the man who presides over it. The L. word is *præses* (from *præ*, before, or in front, and *sedeo*,[2] to sit, to sit over others). The **Sultan** is the title of the supreme head of the Ottoman Empire, being the Arabic *sultan*, power, or a

a word which is falling out of use. A **suzerain** is a feudal lord. The word is derived from *sursum*, upwards. It corresponds to a low L. type, *suzeranus* for *surseranus*.

[1] From this word we have **empire**, **imperial** power, an **imperative**, and **imperious**, and "**imperial** Cæsar."

[2] This L. verb, *sedeo*, *sedi*, *sessum*, *sedēre*, to sit or to be seated, is the origin of many of our words, such as **session**, a sitting for the transaction of business. In England the period of time that Parliament sits is called the session. In Scotland the **session-clerk** is one who keeps the minutes and other documents of the kirk-session, the lowest ecclesiastical court of the Church of Scotland; and we have the **Court of Session**, the supreme civil court in Scotland, and the **Quarter Sessions**, the quarterly meetings of the justices of the peace in each county. As several of them went abroad for a holiday in days when travelling was not so universal, and as in Munich the *Hôtel de Quatre Saisons* was a great favourite, although they were not all able to pronounce its name accurately, it went for a long time by the name of the Hotel of the Quarter Sessions! **Sessile** is the name applied in botany to a leaf which issues directly from the main stem or branch without a footstalk—it just sits on the branch. To **assess** was originally to sit as a judge, and an **assessor** was one who sat by a judge as a legal adviser, so it has gradually come to mean a person who has to do with the laying on of taxes, or making an **assessment**: to assess, therefore, now means generally to fix a tax, or to tax in due proportion. From the same verb we have **assiduous**, literally sitting closely, then very attentive, diligent; **dissident**, being at variance, literally sitting apart (*dis*, asunder), and **dissidence**, disagreement; **insidious** (L. *insidiosus*, cunning, artful; *insidiæ*, troops of men who lie in ambush—but both from *in*, and *sedeo*, to sit), deceitful, sly, treacherous; **possession** (*po*, an inseparable preposition, from Gr. *poti*, to or at, to express power or to strengthen the meaning of a verb, and *sedeo*, to sit). The L. verb *possideo* signifies I have, hold, or am master of, and so a possession is the state of owning or having in one's own power, or that which is possessed. The **possessive** case in English grammar denotes the possessor, and is marked with an apostrophe, as "the schoolmaster's garden." To **prepossess** is to preoccupy, to sit down beforehand, and so to take previous possession of; and **prepossession** is raising a favourable opinion beforehand. To **reside** is literally to sit again, to remain, to

prince, evidently allied to the Hebrew *shalal*, to be strong.[1] The **throne** is the royal seat, from the L. *thronus* and Gr. *thronos*, a seat (from Gr. *thrao*, to set). The **sceptre** is the staff or baton borne by kings, as an emblem of authority (from L. *sceptrum*, from Gr. *skeptron*, a staff to lean upon, from *skeptro*, to lean). The title of **prince** denotes one of the highest rank, signifying literally one taking the first place (through F. from L. *princeps*, composed of *primus*, first, and *capio*, *cepi*, I take). A **duke**, lit. a leader, is the highest order of nobility in this country below the Prince of Wales; on the Continent a sovereign prince (F. *duc*, from L. *dux*, *ducis*, a leader, from *duco*, to lead). **Marquis** (now ranking next to a duke) was an officer who guarded the marches or frontiers of a kingdom (through F., from It. *marchese*, from the root of *march*, a frontier; and indeed in Scotland we still speak of "riding the marches," or the boundaries of any town or burgh). The **county** was so called as being originally the province ruled by a count, but it is frequently called the shire, as we still speak of the county of Aberdeen and Aberdeenshire. The **shire** is a division of the kingdom under a **sheriff**, a word which signified originally the *shir-reeve*, or governor of the shire, the word **reeve** in ME. signifying officer or governor. The AS. word meant the same—*scir-gerefa*

abide; and we have **resident**, **residence**, **residue**, and **residuary**. To **subside** is to sit or settle down (*sub*, under), to sink to the bottom, or to be tranquil after having been agitated. **Sediment** is what subsides or sinks to the bottom. **Subsidise** is to give a **subsidy**, or assistance to, —the original idea being that of sitting under them to keep them up. **Sedentary** (L. *sedentarius*) is from *sedens*, sitting, pres. part. of *sedeo*, to sit; one who is accustomed to pass much time in a sitting posture, as when we speak of a sedentary occupation. **Sedate**, quiet, calm, composed, is from *sedare*, to settle, also from *sedeo*, to sit. The word **siege**, too, is also through the OF. *siege*, from *sedeo*, to sit, a sitting down before a town in a hostile way.

[1] The Ottoman Empire is generally spoken of as the Sublime Porte, the F. for Porta Sublima, literally "the lofty gate." Constantinople has twelve gates, and near one of these is a building with a lofty gateway called Babihumajun. In this building resides the Grand Vizier or Prime Minister (literally, a burden-bearer, from Ar. *wezir*, *wazir*, a porter, from *wazara*, to bear a burden). In the same building are the offices of all the chief ministers of state, and thence all the imperial edicts are issued. The F. word *sublime*, like our own and the L. *sublimis*, from which they are derived, signifies lofty, elevated, majestic. The etymology, however is doubtful—generally supposed to be *super limen*, above the threshold, but Dr Parr, *supra limum*.

(*scir*, shire, and *gerefa*, a governor). But "shire," or in the AS. form "scir," signifies a division, from the AS. verb *sceran*, to shear or cut off. Now this was the share, or shire, which was assigned by the Saxon king to the sheriff to govern, and which also gave him his title. But at the Conquest this Saxon officer was displaced by a Norman, with the title of **count**. This title, borrowed from the later Norman Empire, meant originally a companion (L. *comes*, *comitis*), or one who had the honour of being closest companion to his leader, and the shire became the county *comitatus*, as governed by this *comes*; but count is still a foreign title. The word **earl** (AS. *eorl*, Icel. *jarl*) was the territorial title which it displaced, for the complete history of the English word "earl" involves the Anglo-Saxon, the Danish, and the Norman Conquests. It now indicates the rank between a marquis and a viscount (from L. *vice*, in place of, and *comes*, a companion).

The word **lord** is the contracted pronunciation of the OE. *hlaf-weard*, which, literally translated, is "head-keeper," or guardian, of bread, from *hlef*, bread, and *weard*, guardian. The usual form of the word is *hlaford*, the *w* being elided in the haste of pronunciation, as in the modern *penn'orth* for *pennyworth*. The word originally meant the head of a household, in relation to his servants and dependents, who were called his "bread eaters," and in OE. it had come to be the most general term for one who bore rule over others. In ME. the F. word **master** was introduced, and by degrees took the place of *lord* in this wider sense. It is true that the Bible translation of 1611 still used *lord* and *master* as the regular correlative to servant; and in poetry, or elevated language, the word can yet have its original meaning; but so far as the diction of common life is concerned, that sense has been obsolete for many centuries, except in the religious sense, in which it never can be superseded. But besides its religious sense, *lord* had another specific application. As the word *master* took more and more the place of lord in its original use, lord became more definitely restricted in its use as a designation of elevated station, and was employed as a prefix to the names, or territorial appellation, of barons and nobles of higher grades. Hence in modern times, when

we hear of a lord, unless there is something in the context to indicate some other meaning, we always understand the reference to be to one of those persons whose ordinary appellation has the prefix "Lord" as indicating his rank. In Scotland, where the OE. *hlaford* came (in accordance with the phonetic laws of the Northern district) to be pronounced not "lord" but "**laird**," the word has retained a meaning nearer to its original sense, being applied to any owner of landed property. But as early as the fourteenth century the English form lord was in Scotland adopted in the special meaning that had grown up in the Southern kingdom—viz., "*as a title of the Deity, and as the designation for a nobleman*" (Bradley).

**Lady** in AS. is *hlafdige*, and may mean "she that looks after the loaf," if *dige* be from *dugan*, which signifies to care for, to help, to serve; but in all probability it is from the same stem as AS. *daige*, a bread-maker, and as *dag* is AS. for dough, the meaning is kneader of bread. In any case, the word "lady," as well as lord, was originally expressive of high position; but although "lord" has retained, if not increased it, the word "lady" has sadly fallen from its high estate, as has also the word "gentleman." The adjective "gentle," which forms the first half of the word, is from the L. *gens*, and means properly belonging to one of the great families or gentles of Rome. It implied, therefore, in its first use in English, "high station," and what we may call "gentle breeding," and came to be applied to a definite rank in society, corresponding to that of the "lower" or untitled nobility of the Continent. The adjective "gentle," however, had acquired a secondary meaning in French before it was taken into our language. It had been applied, by association of ideas, to the characteristics supposed to accompany high birth, and this sense has prevailed in English. Chaucer, insisting on the moral or ethical sense of "gentleman," has defined the true **gentleman** as one who always tries "to do the gentle dedes that he can." Courtesy, however, has been carried too far both with gentleman and lady; for it has been said that while the extension of the words lady and gentleman to all human beings is often unthinkingly ascribed to pushing self-assertion,

yet it comes in fact rather from politeness than from bumptious democracy. A woman in humble circumstances compliments her neighbour by calling her a "lady," the attention is reciprocated, and the usage once established, the kindly feeling of social superiors prompts them to employ the same term in their intercourse with those below them. I am not sure that it is courtesy, and not democratic push, which brings about results such as these. The Duke of Saxe-Weimar stated that when he visited the United States he was asked by the car-driver, "Are you the man that's going to ride with me, for I'm the gentleman that's to drive?" Quite recently at a soiree given to a young women's society composed chiefly of servant-maids, and where the tea was poured out for the most part by their mistresses, one of them said to the lady who was presiding at her table, "Please, woman, would you gi'e this young lady another cup of tea?" A good many years ago now, during a severe winter, and when most of the poor people connected with our different Churches had been supplied with coals, an enterprising firm employed in enlarging the Leith docks had raised a very considerable sum by making a small charge for the privilege of skating on one of the large temporary ponds that had been formed during the process, and they resolved that the money should be employed in purchasing coals for poor people who did not belong to any Church; and I was asked by them to take charge of the distribution, to the extent of deciding who among the non-churchgoing class were the most needy and deserving of relief. As may be supposed, I was interviewed by many of the lowest class of the population. One morning towards the close of the distribution I was told there were two women in the parish room wishing to see me. When I went into the room I found myself in the presence of two of the dirtiest women I ever set eyes on. Not thinking, however, at the moment of the coal question, but only that they had come under pressure of some kind, and not wishing that they should be called on to tell in each other's presence the difficulties that had brought them to me, with the view of seeing them apart I said to one of them, "Were you first?" "No, sir," she said; "it was this other lady"!

The word "woman" was at the time of the Authorised Version a title of honour, but since then it has gone through the same generalising or vulgarising process to which "lady" has been subjected. Of late, however, a reaction has set in, and "woman" seems likely to be restored to its full rights as a self-respecting word.

Closely connected with these we have the words sire and madam, and master and mistress. **Sire** and **sir** were the despair of the old etymologists. They even wrote it *cyre*, to make it look like *kurios*, a lord; but these words are really a contraction of *senior* (elder), the comparative of *senex*, an old man, which, through the respect shown to age originally, had gradually come to be associated with honour and dignity, so that as early as the sixth century **senior** had established itself in the sense of lord and master; and it has given us the It. *signore*, *signora*, and *signorina*, the Sp. *señor*, the Port. *senhor*, the F. *sieur*, *sire*, and *seigneur*, and the Eng. sir and sire, both of which are borrowed from the F. *sire*, so that sir corresponds to the F. *sieur* in *monsieur* (my sir). This title, as its etymology indicates, was used first as a mark of respect to old age, afterwards as a mark of respect to everybody, in obedience to the apostolic injunction, "honour all men." **Madam** is a French word, a corruption of the L. *mea domina*, my lady, *domina* being gradually changed into *donna* and *dame*. **Grandsire** and **grandame**, which appear in the thirteenth century, are words taken directly from the French spoken in England. They do not appear to have been used on the Continent, and indeed the respectful titles "sire" and "dame" for father and mother appear to have been peculiar to the French in England. In the fifteenth century the half-English **grandfather** and **grandmother** came into use, but it was not until Elizabethan times that the use of the prefix was extended (in a manner unknown to French) by the formation of words like grandson and granddaughter. **Father-in-law, mother-in-law**, &c., are formed of English elements, but they are literal translations of old French designations. These words sire and dame (now dam), which, as we have just seen, were originally applied to parents as titles of respect, have suffered a strange

descent in dignity of use, being now employed (except for the poetic use of sire) with reference to animals only.

The words **master** and **mistress** also came to us through the French, for *mister*, *meister*, *maister*, OF. *maistre*, are but varieties of master derived through French, with the usual loss of the middle consonant, from L. *magister*, which meant properly "much more greater," hence the idea of superiority, power, or sway. Probably its first ennobling use came from *ludi magister*, the Latin expression for schoolmaster, which appears in early classical times, and still survives in its English form. Hence a teacher was not unfrequently called the master, but in Scotland also the **dominie** (from L. *dominus*). The feminine *magistra* was early used in the school sense. Low L. developed a new form, *magistrissa*, whence ME. *maistress*, formed from master through the F. suffix *esse* (L. *issa*, It. *essa*, as abbess, authoress, doctoress), and our mistress. The latter was corrupted to **Mrs** (pronounced **Missis**, but never written at length), which was long used as the title both of married and unmarried women. Finally, however, the abbreviated Miss was applied to the latter. Both Mr and Mrs have ceased to be specific titles of honour: they are applied to men and women of whatever rank, but they are still titles merely; they have never become ordinary synonyms for "men" and "women." The title of **Esquire** or **Esq.** has been more eagerly contended for by many who seem to have little title to it than many another which seems much more honourable, and many people who are mere clerks have taken mortal offence because on their envelopes they were not addressed as So-and-so, Esquire. The word esquire comes from the F. *escu*, a shield, and every knight was attended by his servant or **squire**, who, mounted on horseback like his master, carried his armour. It signified originally a shield-bearer (from the OF. *escuyer*, F. *écuyer*—from *escu*, now *écu*—from L. *scutum*, a shield). This use of the word is now unknown, but landed proprietors have generally the addition of esquire to their names. The holders of the higher public offices, provosts and mayors of towns, and sheriffs of counties, claim this title, but the right to this addition is very ill defined. It is in

fact a mere term of complaisance, for a knight is the lowest degree of honour conferred by his Majesty. The address "To A. B., Esq.," may be given to any man whom we choose to distinguish from the common mass, and it is seldom refused to any one who has the vanity to assume the title. Within the last year or two, however, many people have requested that it be not written after their names. The great mass of the population are unconcerned about either the possession or the want of such titles; but naturally they do not like opprobrious epithets to be bestowed upon them, such as the **mob**, which is a contraction from the L. word *mobile* (the *mobile vulgus*), the fickle multitude, for *mobile* is a contraction for *movibile*, from L. *moveo*, to move. Any one can easily prove how movable a mob is, for if you wish to get through a crowd of a thousand persons to see what is going on in front, you have only to remain in the position in which you began, without moving either to the right hand or to the left in search of likely openings: you will very soon find that so many in your immediate neighbourhood move so often to try elsewhere, that you have only to go straight forward into the openings made by people who have moved to what they thought more tempting chances, and in a very short time you find yourself in the very front rank of the spectators. The word **plebeian** is an offensive word to use (from the L. *plebs*,[1] the common people); but I have been a good deal surprised at the frequent use of the word **proletariat** by mob orators, for the proletariat means the lowest class—from the L. *proletarius* (in ancient Rome), a citizen of the sixth and lowest class, who served the State, not with his property, but with his children—from the L. *proles*, offspring.

On the other hand, there are several words that have seriously deteriorated in meaning in consequence of the alienation of class from class. The word **vulgar**,[2] for instance, from the L. *vulgus*, signified common, belonging to all without distinction, general,

[1] Originally both *plebs* and *vulgus* signified the common people, with this difference, that the former was used in a political sense, the latter in a moral, with some mixture of contempt.

[2] A **vulgar** fraction is a common fraction—that is, one written in the usual or common manner.

universal. In the verb, *vulgo*, the idea is to divulge, to spread abroad, to publish. The "vulgus" were the crowd, the multitude, the mass of the people; and so men used to speak of the Scriptures in the "vulgar tongue," meaning the native language of the people. The *Vulgate*, or Latin translation of the Scriptures (from L. *vulgatus*, pp. of *vulgo*, to preach), was so called because it was originally intended for the people generally, as the Latin language was then more generally understood than any other. And now we use the word vulgar to express all that is coarse, ill-mannered, objectionable, rude, low in thought and base in spirit. There can be no doubt that much of the meaning which the word bears to-day comes from the disdain of the rich and the educated for the poor; but how much of it is true to the facts of life? How far is it true that the *vulgus* are the vulgar, that the masses have been loutish, unrefined, without ideals and visions. The word is red-veined with human nature. It is impossible for us always, perhaps it is impossible for us at any time, to get back the depreciated currency of popular speech to its face value. And if we can do no other than accept the word "vulgar" in its modern meaning, at least let us remember that vulgarity is not of the social provision but of the soul, not of the income but of the instincts, which rule our life. The sort of people who deserve the name of vulgar are not found in the lower strata only. They crawl and swarm all round us right up to the highest seats. A man is vulgar and ignorant and undeveloped when he thinks the thoughts and speaks the opinions of his official superiors. Men who do that always belong to the mob. The word **popular**, too, is at the present moment undergoing a change. Derived from the L. *populus*, it used to mean pertaining to the people; now it oftener means "a favourite with the people." Suppose a preacher were to say, "The great business of my life is to be a popular preacher," you would probably understand him to mean that his great object was to be a favourite with the crowd, and you would very probably condemn him as a sycophant, a time-server, a hireling, and a vain one at that. But he might mean that his work in the world was not to preach to an academy or to the university, nor to so discuss the

Gospel with men of light and leading in the nation. His work was to appropriate all the results of modern research, scholarship, criticism accumulated by the learning and toil of others, master their meaning, and translate them into the common speech and language of the common people, that they might hear him gladly.

Still more closely connected with the life of the State is the **Parliament**, which is the name given to the legislature of the nation, consisting of the king, lords, and commons. The word means literally a parleying or speaking, from the F. *parlement*, from *parler*, to speak. The **Speaker** is the name given to the person who presides over the House of Commons. It signifies literally the person who speaks, but he is really the person who speaks less than any of the others; and it is supposed that he has the name on that account, possibly on the principle of "lucus a non lucendo,"—the origin of which phrase is said to be that the Latin word *lucus* signifies a grove or dark place; and when the etymology of it was given as *lux*, light, it was wittily remarked that this was very appropriate, as in a grove there was no light at all. The chief members of the Government constitute the **Cabinet**, and they are called Cabinet Ministers because they meet in a cabinet, a private room or cabin, for consideration. If it should happen that they met together for their own private ends, and not for the benefit of the nation, they might be supposed to have entered into a plot or cabal. This word **cabal** is said to have been derived from the initials of the five Ministers of Charles II. who signed the treaty of alliance with France for war against Holland in 1672—viz., Clifford, Ashley (Earl of Shaftesbury), Buckingham, Arlington, and Lauderdale; but while it is true that the initials of the names, as thus arranged, spell the word cabal, and that they were on that account emphatically called the Cabal at the time, and that it has never since been used except as a term of reproach, yet there are many occasions in our language previous to that time in which the word was used of a secret or private intrigue. **A diplomatist** is the name given to a Minister at a foreign court. It comes from the word *diplōma* (from Gr. *di* or *dis*, double, and *ploos*, folded), literally a document folded double; and a diplomatist was so named

because of the folding of the paper or the parchment which authorised him to transact business for a sovereign at a foreign court. The word is now confined to a parchment or formal writing, under seal and signed by officials, conferring some privilege or honour, such as university degrees. The word **protocol**, derived from the two Greek words *protos*,[1] first, and *kollao*, to glue or gum, means properly the first leaf glued to the *scapus* or cylinder round which the document was rolled, signifying by whom it was written, &c.; and so it has come to mean the original minutes or rough draught of an instrument or transaction serving to secure certain ends peaceably without a further ratified treaty.

The House of Commons is called a **representative** assembly, because its members are supposed to represent the will and wishes and opinions and views of those who return them as members of Parliament. The word comes from the L. *representō, āvi, ātum, āre*, to represent—*i.e.*, to exhibit as again present, to bring before us the likeness or image of a thing—from *re*, again, and *præsens*,[2] present; so that a representative is one who is present for another, as a Member of Parliament sent to the House of Commons (which itself "represents" the people) to be present instead of his **constituents**—that is, those who constitute him their representative. There seems a very great ambition to get a seat in Parliament, and as I write these words in the midst of a contested election, there are a great number of candidates, and a still greater number of speeches. These speeches are enough to show that if ever there

[1] We have also from *protos*, first, the word **protomartyr**, the first martyr, a name given to Stephen. Then we have the word **protoplasm**, the matter (from Gr. *plassein*, to mould) of the structural units of which all animals are composed. The **protoplast** is the first thing formed as a copy, the first individual or pair of individuals of a species, as when we called Adam the protoplast of the human race. A **prototype** is the original or model after which a thing is copied, an exemplar. We speak of Simon Magus (Simon the Sorcerer) as the great precursor and prototype of venal religious impostors.

[2] *Præsens, præsentis* (from *præesse*), being in front of, near, present; as well as *absens* (from *abesse*), being away, absent, not at hand; we have both **presence** and **absence** both of body and mind. An **absentee** is one who absents himself, as a landlord not being on his estate. To **present** is to bestow a gift with an expression of regard; one who is **presented** is a **presentee**; **presently** means at once, immediately; **omnipresent** means everywhere present.

was any connection between *candour* or *candid* and *candidate*, that connection has long ceased to exist. But it never did exist; and the candidates were so called, not for the candour of their speeches, but for the whiteness of their robes, as the applicants for any office in Rome went about in white robes, and so were called *candidati*, clothed in white. On account of their going round to solicit votes, they were said to be **ambitious**, from the L. word *ambitio*, signifying literally a going round (from *amb*, around, and *ire*, to go), a going about. To **canvass**, in the sense of soliciting votes, seems to be very closely connected with the noun *canvas*, which was the material frequently employed for filtering or passing through a sieve; and so a canvasser passes all the votes through his sieve, and in doing so is said to canvass them. Voting by **ballot** was so called from putting the little ball into the box, secret voting, from F. *ballotte*, dim. of *balle*, a ball. It has been said that this mode of voting enables a man to take two bribes instead of only one. Though the word **bribe** comes from the F. *bribe*, it does not signify in French what it does in English. With them it signifies "a lump of bread," and came with us to signify to stop one's mouth, metaphorically to bribe one to hold his tongue or to obtain an undue compliance from him; and the noun has come to signify a price or reward given to any one to do a wrong thing. The French boast that they have no word for bribe, and hence argue that they are less accessible than other men to that species of official corruption of which a pecuniary or other material consideration is the reward. But has not the reproach implied in the very word a useful influence in bringing the act to the consciousness of men as a shame and a sin? Can we, it has been asked, fully comprehend the evil character of a wrong until we have given it a specific objective existence, by assigning to it a name which shall serve at once to designate and condemn? And do not the jocular *pot-de-vin* and other vague and trivial phrases by which, for the want of a proper term to stigmatise the crime, French levity expresses it, indicate a lack of sensibility to the heinous nature of the transgression, and gloss over and even half commend the reception of unlawful fees as at worst but

a venial offence, the disgrace of which lies more in the detection than in the commission? We have also the word **blackball**, which means to put a black ball in against the person who is being voted for, and if the majority is against him he is excluded or blackballed. Somewhat corresponding with this was to **ostracise** a man, to banish by the vote of the people written in an *ostrakon*.[1] The candidate who has the largest number of votes is said to be at the top of the **poll**—the poll being the register of heads or persons who are qualified to vote for Members of Parliament; and the poll clerk is the person who marks the names of voters at an election as they appear to give their vote. This word poll has evidently come from the now obsolete Dut. *polle*, the crown of the head; and in the Bremen Wörterbuch is found the same word in the same sense in the low German. In Danish still, *puld* signifies the crown of the head. It originally was used with us to signify the human head, and now more specifically the part of the head on which the hair grows, or the crown or top of the head. Then it came, as we have mentioned, to signify a person or individual in a number or list, and then the counting of heads to ascertain the number of persons present. The verb "to poll" signifies to cut short the hair of (a person or animal), to crop, clip, shear. The expected primary sense would have been to take, not the hair, but the poll or head of. (Can there be any connection between poll and the F. *poile*, the hair?) We have still in Dut. *bol*, a head; whence **bolster**, Ger. *polster*, and Scot. *pow*. Latimer says in his 'Sermons,' "If thou wilt need show thy hair and have it seen, go and poll thy head, or round it, as men do." More says in his 'Utopia,' "Their heads be not polled or shaven, but rounded a little above the ears." It means also to cut off the top of a tree or plant, especially to lop or head a tree by

[1] *Ostrakon*, a potsherd or tile, originally a shell (from *ostron*, an oyster, so called from its hard shell). The Athenians wrote on a shell or tablet the name of any person whom they wished to banish as dangerous to their liberties, or possessing an influence likely to interfere with the political constitution. When persons are blackballed now they are generally ostracised from a club or a society, or they may so conduct themselves as to be sentenced to a perpetual ostracism from the honours of their country or other favours.

cutting off its branches, when the tree is said to be **pollard**, or to have been pollarded. And cattle are said to be polled when they have their horns cut off, or have shed them, or are of a hornless breed. The word **vote**, which we have used so frequently, both noun and verb (L. *votum*, a thing solemnly promised—from *voveo*, *vovi*, *votum*, *vovēre*, to vow[1]), means expression of a wish or opinion as to a matter in which one has an interest, as when an elector gives his vote for a Member of Parliament. The word **suffrage** means a vote—"universal suffrage," every one having a vote for a Member of Parliament. It comes from the L. word *suffragium*, which originally signified a potsherd—from *sub*, under, and *frango*, *fregi*, *fractum*, *frangĕre*, to break, a sherd being a shred or fragment, a bit broken off; and as votes were anciently written on potsherds in the assemblies of the Roman people, the word soon came to signify a vote, and the verb *suffragor* to signify to support a candidate by one's vote and interest. From this use of the verb comes probably the word **suffragan**, meaning an assistant bishop, one who supports the bishop proper in his work. While I write, the word **suffragettes** has been applied to the women who are clamouring so loudly for their votes and being imprisoned for their clamour, and who are wishing even more votes than men, probably because, being the "weaker vessels," there would be more potsherds among them. **Scrutiny** is critical examination, careful and minute inquiry—from the L. *scrutinium*, an examining or searching, from *scruta*, old or broken stuff, rubbish, trash, trumpery (Gr. *grytē*, rags). I do not know that scrutiny ever rose higher in meaning than such a careful and minute examination of rubbish-heaps as is given to them by the *chiffonier* or ragpicker who examines the ash-buckets, until

[1] From this word we have also **votary**, one given up to any pursuit or worship or state. To vow is to promise solemnly or to dedicate, as to God. A **votive** offering is one promised by a vow. To **devote** is to give up in an earnest and final way. Men devote themselves to a pursuit. A **devoted** person is one given up to some person or pursuit. A **devout** person is one given up to religious exercises. A **devotee** is one who goes to an extreme in this way, being indiscreetly and wholly given up to such exercises. **Devotion** may mean either **devotedness** or **devoutness**. Prayer is a **devotional** exercise.

the French used the word *scrutin* in the sense of a ballot, and then scrutiny came to be used for an examination of the votes given at an election for the purpose of correcting the polls. Now a scrutiny is a minute examination of what is known and present, and sometimes the designs of a great ruler may be inscrutable or unsearchable.

The House of Lords is presided over by the Lord Chancellor, and "to sit on the woolsack" is only another expression for to be Lord Chancellor, whose seat in the House of Lords is the **woolsack**.[1] It is a large square bag of wool, without back or arms, and covered with red cloth. In the reign of Queen Elizabeth an Act of Parliament was passed to prevent the exportation of wool, and that this source of our national wealth might be kept constantly in mind, a woolsack was placed in the House of Peers whereon the judge sat. The word **usher** comes to us through the OF. *ussier* (present F. *huissier*), from L. *ostiarius*, a doorkeeper, from L. *ostium*, a door. With us the word usher signifies generally an official who introduces strangers to a presence-chamber or who walks before a person of rank We have, for instance, such ushierships as the Usher of the Black Rod, an officer of the Order of the Garter, who is first gentleman usher of the Court, and thus one of the chief officers of the Court of Peers; and Usher of the Green Rod, one of the officers of the Order of the Thistle. In England an assistant in a school was at one time called an usher, probably from his opening the door of learning to the pupils, or ushering them into it, for it has come as a verb to be used metaphorically. One of our Scotch paraphrases speaks of "showers that usher in the spring." Milton speaks of "stars that usher the even," and Shakespeare more generally to "usher in the evening." Our readers who have not forgotten their Latin will be glad to be reminded of a very happy pun on this word *ostium*. Two or three centuries ago, when Latin was habitually spoken in our northern grammar-schools and universities, as several boys came straggling into school late, one boy shouted out, as each

[1] This word sack is said to be the only word which is found in all languages with very little change in spelling, sound, or meaning.

of the laggards left the door open behind him, "Claude *ostium*, puer" ("Shut the door, boy"). The headmaster rebuked him for his interference with these words, "Claude *os tuum*, puer" ("Shut thy mouth, boy"), the word *os*, *oris*, signifying the mouth. It is unnecessary here to refer to the Court of Appeal or to the different judges and courts required for different kinds of law. Two semi-unintelligible expressions frequently occur—the one with reference to a judge, the other with reference to a court of record or assize. The first of these, referring to a judge, is that of a **puisne** judge—sometimes called a puny judge; and the name "puisne" is made up of the two F. words—viz., *puis*, after, and *né*, born—lit., "born after" (from L. *post*, after, and *natus*, born). And a puisne judge is the youngest born, and therefore inferior in position: they are the four inferior judges of the Court of Queen's Bench and the four inferior judges of the Court of Common Pleas. The second perplexing expression is **nisi prius**, which is late Latin, meaning "unless before," or "unless previously." It is applied to trials of civil actions before a judge and a jury in a court of record or assize, owing to the name of the old writ which ordered the sheriff of a county to bring the jurors impanelled in a civil action to Westminster on a certain day, "unless previous" judges of assize came to the said county. The L. word *nisi*, unless, sometimes occurs at the end of a decree; so that we read "decree *nisi*," which means that the decree will be made absolute after an interval, unless some implied condition be fulfilled. I have used a few lines above the word **impanelled** with reference to the entering of the names of a jury *in* a list or *on* a piece of parchment called a panel. The word signifies literally "a piece," originally a piece of cloth—OF., from low L. *panellus*, dim. of L. *pannus*,[1] a cloth or rag. The names of jurymen were written on a

[1] From the L. word *pannus*, a piece or patch of cloth, we have also the word **pane**, a pane of glass, and also the word **pawn**, a pledge. The explanation of this etymology given by Skeat is that the readiest pledge to leave was a piece of clothing. Goods deposited for security at a pawnbroker are said to be pawned or impawned. The literal sense of a penny is a little pledge. I might have mentioned also that the panels of the door are the thin boards inserted in the thicker frames.

schedule or parchment, and they are therefore said to be impanelled. The meaning has been transferred in Scotland from the jury to the prisoner, who is spoken of as the **panel** at the bar. The word **jury**, through F. *jurée*, a jury, and *jurer*, is from the L. *jurare*, to swear, and is applied to a certain number of men who are selected and sworn to declare the truth on the evidence placed before them.

The name **attorney** has for two hundred years been given in the law dictionaries as signifying one who acts in the turn of another, and indeed in the sixteenth and seventeenth centuries we find the word spelt *atturney*, *atturnie*, and *atturny*. But while it is true that an attorney is one who is appointed or ordained to act for another as agent, deputy, commissioner, yet it was adopted from the OF. *atorne*, the past part. of *atourner*, to attorn, in the sense of one appointed or constituted; whence all the specific uses. An **advocate** is one called or summoned to another, from OF. *avocat*, adaptation of L. *advocatus*, past part. of *advocare*, from *ad*, to, and *vocare*, to call; literally one called in, or liable to be called upon, to defend or speak for. The name of **barrister** is derived from the word "bar," ME. *barre*, a piece of any material, long in proportion to its thickness or width, also a rail or barrier in a court of justice, and specially a barrier or partition in the Inns of Court to which students, if they had attained a certain standing, were called from the body of the hall; so that to be called to the bar came to mean to be admitted as a barrister.

# CHAPTER XXIV.

## THE ARMY.

THE **army**, as Trench has well pointed out, may fitly get its name from the fact that it is an assemblage of *armed* and not of unarmed men. It does this in our army and in the French *armée* (from which our word is derived). Or it may be contemplated not merely as an assembly of "men with musquets," but of men trained and **exercised** in the use of these weapons. This was what the Romans had in view when they called the army *exercitus* (from *ex*, and *arceo*, to keep together), from *exercito*, to practise frequently. In the German word *Heer* there is probably the notion of a **host**[1] assembled for war; while in the Greek *stratos*,[2] the notion which has suggested and which is embodied in the word is that of huge multitudes camping out and stretching themselves over vast regions of space. A **soldier** has been defined to be a man engaged in military service. Now this word **military** comes from *miles*,[3] the L. word for a soldier. The word

[1] This word **host**, which now signifies an army or a large multitude, originally meant an **enemy**, and came to us through the OF. *host*, from the L. *hostis*, an enemy; and so we speak of a **hostile** force, and of carrying on or suspending **hostilities**.

[2] From the Gr. word *stratos*, an army, we have **stratagem** (from *strategо*, a general, and *ago*, I lead), properly a plan concerted by a military commander for surprising the enemy and gaining an advantage in war; now it means also any scheme for entrapping or captivating others by imposing on the judgment or reason. We have also **strategy** and **strategics**. A **strategist** is one skilled in **strategy**, and a **strategical** point is some point or position in the theatre of war which gives the possessor of it an advantage.

[3] From L. *miles*, *militis*, a soldier, we have also **militant**, engaged in warfare; so that we can speak of the **Church militant**. We have also **militate**, to act in opposition to, and the **militia**, men trained to the use of arms but not serving all the year, like the regular soldiers.

soldier itself signifies literally "one who serves for pay." It comes through the F. *soldat* from the L. *solidus*,[1] or *soldus*, a piece of money. From L. *solidus* came the OF. *sol*, as well as the modified F. *sou*. **Comrade** is a companion, through Spanish *camarade*, originally a room full, then a room-mate, from L. *camera*,[2] a chamber. The word **companion** itself comes through the OF. *compaing*, from L. *cum*, with, and *panis*, bread—one who eats the same bread. The word **uniform**, as applied to a soldier's dress, means having only one form, manner, or shape, and has come to mean the official or state dress. When in undress he is said to be in **mufti**. This word is said to be the title of a doctor of the Mahommedan law, or an expounder of it; it is also the well-known title of a Mahommedan high priest, and as officers in India on returning from their duties don pyjamas and loose white jackets, and when so arrayed bear a resemblance to the white-robed priests of Islam, the word *mufti* has come to be the familiar military slang for out of uniform, undress, the civilian dress of an officer when off duty.

A **regiment** is a body of soldiers ruled or commanded by a colonel, who is its superior regimental officer—from *rego*,[3] *rexi*,

[1] From the L. *solidus* we have the English word **solid**, not liquid or hollow. **Soda** (for *solida*) is the ashes of glass, &c., from which solid glass is made. **Solder** is a metallic compound for cementing (or **soldering**) metals. To **consolidate** is to make firm or to unite in a mass. The rocks have become **consolidated**. **Consols** is the leading British Government debt, formed by the **consolidation** of different annuities. The consols are now the 3 % Government stock.

[2] From L. *camĕra* we have the word **chamber** itself. We have also the **camera obscūra**, or dark chamber, an apparatus for casting images on a white surface after passing them through a double convex lens.

[3] From *rego*, *rexi*, *rectum*, *regĕre*, to rule, we have in L. *regio*, *regionis*, a county or territory, and *rex*, *regis*, a king, and in English **rectangle**, **rectify**, **rectification**, **rectilineal** and **rectilinear**, **rectitude**, **rector**, **rectory**. A **regent**, one who governs a country during the minority or incapacity of a sovereign. The office, or the name of it, is called the **regency**. A **regicide** is a king-killer, or the act of king-killing. A **régime** (F.) is a style of rule. **Regimen** means systematic regulation or orderly management, and especially dietetic regimen. A **region** is a large tract of country considered as lying near some governing centre. **Regnant** means **reigning**, as the queen regnant. We speak of the **regal** authority or ensigns (**regalia**), those which belong to his office; of his **royal** majesty, or the **royalty** of his person. To **rule** is to govern the wills and

*rectum*, *regĕre*, to rule or govern. There are different kinds of regiments, especially cavalry, infantry, and artillery. The **cavalry** are horse soldiers. The word comes through the F. *cavalerie* and It. *cavallo*, from L. *caballus*,[1] a horse. A **cavalcade** is a train of persons on horseback. The **dragoons** are horse soldiers, and said to be so called because they had originally a dragon (L. *draco*) on their standards. The **hussars** are light-armed cavalry soldiers. The name hussar is Hungarian, meaning in accordance with its two parts, *husz*, twenty, and *ar*, the price of = "a twenty paid soldier." The origin of hussar regiments was as follows: When Matthias Corvinus (born 1442, died 1490) ascended the Hungarian throne, he (in order to possess a regular cavalry) ordered that one man out of every twentieth family should be enrolled, and further, that the expenses of his equipment should be shared between the twenty families. From Hungary the various hussar regiments soon spread themselves throughout the

actions of men. We speak of **regulations**, and we **regulate** a watch or our diet. What is **regular** goes on in an established order or with **regularity**, and with no **irregularity** in the proceedings. To **correct** is to bring to a right state, and we speak of **corrective** measures and the House of **Correction**. **Direct** means going straight forward to the point intended. We **direct** a blow, and give **directions** about our affairs. We may act as **directors** of different companies, and we are very much dependent on the London or Edinburgh **Directory**. We may give an **indirect** answer. A **dirge** is a funeral song, a musical lament, and is so named from the L. *dirige* (direct), the first word in a Latin hymn in the office for the dead. **Dress** means the whole clothing of the body as being more or less carefully arranged (*dirigĕre*); **clothes** are articles of dress. An **address** is written or spoken with special reference to the character and circumstances of the persons addressed. We speak of an address of thanks, of a good or bad address, of paying one's addresses to a lady. **Adroitness** is really dexterity, especially in avoiding danger or in escaping from a difficulty. We speak of an **adroit** stratagem, and of parrying jibes and reproaches **adroitly**. To **erect** a flagstaff is to set it up, to **erect** a cathedral is to build it. A throne or a new state is also **erected**. We also speak of an **erection**, that is, some sort of building; or standing **erect**, that is, upright, not inclined. Only a year or two ago I saw on the floor of a country church, where it had been laid as a slab, a tombstone bearing an inscription of which these were the first words: "Erected [!] in memory of," &c. To stand on the **alert** (It. *all'erta*, for *a la erta*, on the erect; *erto*, from L. *erectus*).

[1] From *caballus*, through the native French form of the word *chevalerie*, we have the English **chivalry**, which meant originally knights or horsemen equipped for battle, but now all the virtues of the ideal knight.

Germanic Empire, and subsequently found their way into the British army in 1759.

The **infantry** are foot-soldiers, from F. *infanterie*, from It. *infanteria*, from *infante*, a child or a servant, a foot-soldier,—foot-soldiers being formerly the followers of knights, because, like *infantes*, they have to be trained to work. A **squadron** (from OF. *escuadron*, It. *squadrone*), primarily a body of troops drawn up in a square (L. *quadron*, four-cornered) or in any form. **Squad**, too, is a troop or square of soldiers, and the **awkward squad** denotes those soldiers who have proved themselves so deficient and clumsy in drill as to be the longest squad to be redrilled. The **artillery** are the men who manage the cannon, mortars, &c. Beyond the F. *artillerie* and the OF. *artiller*, to arm, the origin of the word is not so very clear, as etymologists have to invent a L. verb *artillare*, and to derive it from L. *ars*, *artis*, art. Apart from this, it is of interest to note that while the word is now applied only to the heavy pieces of ordnance of modern warfare, in earlier use any engines for the projecting of missiles, even to the bow and arrows, would have been included under this term. See also 1 Sam. xx. 40 (A.V.), "And Jonathan gave his artillery unto his lad, and said unto him, Go, carry them to the city." As the whole context of this passage (vv. 18-23 and vv. 35-40) shows that the artillery he had spoken of were bows and arrows, we have Scripture authority, or at least that of the Authorised Version, for including bows and arrows, and so for saying a few words regarding them under the head of artillery. The **arrow**, the straight, pointed weapon made to be shot from a bow (from the AS. *arwe* or *arewe*, an arrow), is so called from the swiftness of its flight, akin to the Icel. *örr*, the swift. We frequently read of a **sheaf** of arrows—*i.e.*, a bundle of arrows,—for the word sheaf meant originally a bundle of anything **shoved** together, and was from an early period applied to a bundle of arrows bound together in the middle; as also to a bundle of wheat so tied, and called a wheat sheaf, formerly spelt *scheff*, as Chaucer has it "a scheff of arrows." In AS. *sceaf* signified a bundle, a sheaf (*scufan*), while *sceaft* signified a **shaft** (or spear, arrow), and we still speak of "the

shaft" of an arrow. We find the word **bolt** used in various senses, as the "bolt" of a door, a "thunderbolt," "bolt upright"; we speak of "a horse bolting" and of a greedy fellow bolting his food. Now all these, however apparently different, are to be traced to the same origin. *Bolt* is the AS. word for an arrow, as we read of a man taking a "bolt" from his quiver. Chaucer quotes "to shoot a featherless bolt" as a proverb, meaning in his day to labour in vain. **Bolt upright** means as straight as an arrow; a horse is said to "bolt" when he starts off to one side suddenly, like an arrow; and a hungry man bolts his food, swallowing it straight down without chewing, so that it is shot down into his stomach. A **quiver**, from OF. *cuivre*, a cover or case for arrows, was in AS. *cocar*.

**Panoply**, meaning a complete suit of armour, or the whole armour of the soldier, is from the Gr. *panoplia*, the full armour of the *hoplitēs*, or soldier of the heavy-armed infantry (from *pan*, all, and *opla*, arms). The word is used also figuratively, and often with direct allusion to the Greek of Ephesians vi. 11, 13, "the whole armour of God." A **field-marshal** is the highest military rank in the British army. The word **marshal** obviously comes from the F. *mareschal* (mod. F. *maréchal*), which is from the OH.Ger. *maraschalk*—*mara*, a battle-horse (*mare*), and *chalk*, a knave, or servant, like knave for *knabe*. In an age of chivalry, the strength of an army consisted almost entirely of cavalry. The horses were carefully selected, and then subjected to elaborate training until they were able to obey the slightest movement of either wrist or heel, and in all points to co-operate in the battle with their riders. The trainers of riding-masters were called *mareschals*, and only such persons as had studied the constitution of the horses, and possessed a high degree of veterinary skill, were appointed to the office. Accordingly, the F. word *mareschal*, now the name for the highest military commander, originally meant a horse servant or veterinary surgeon, and is still used as the name for a farrier. The highest regimental officer in this country is called a **colonel** (in F., Sp., and OE. *coronel*, even in the sixteenth century, hence the present pronunciation of the

word, and associated with *corona*, a crown, *couronne*, as if it denoted the coronal or chief captain of a regiment, being a corruption of the It. *colonello*, a little column), indicating the person who was the leader of that little company or column, at the head of the regiment). The **major** is the next in rank above a captain, and is so called (L. *major*,[1] greater, the comparative degree of L. *magnus*,[1] great) because he is in the more dignified position of the two. The term **captain** is derived from L. *caput*, the head (see p. 400), as being the head of his company. **Lieutenant** denotes the rank of one who is competent to take the place of a superior officer, from F. *lieu*, place, and F. *tenant*, holding. When it stands alone, it means that he may hold the place of the captain, but there may be also a lieutenant-colonel and a lieutenant-general, and in these cases the position he holds is specified after the lieutenant. The **sergeant** is so called from the L. *servire*,[2] to serve, and literally means a servant. He is a non-commissioned officer, next above a corporal, and his duty is to instruct recruits in their drill and discipline, so as to lighten the responsibility of his superior officer, the captain. The **corporal**, so spelt as if this petty officer was one connected with a corps or body of soldiers, from *corpus*, the body, and as short for *corps d'armée* (found in French before 1700). It is generally assumed to be an old corruption of *capral*, F. *caporal*, It. *caporale*, one who is the head (It. *capo*, F. *cap*) or captain of a squadron, and in defence of this

[1] From *magnus*, great, and *major*, greater, we have **magnate**, a person of high rank, and the verb to **magnify**. The "**Magnificat**" is so called because it begins with the words, "My soul doth *magnify* the Lord." **Magnificent** is the word we apply to pearls, cathedrals, and other works of art or nature combining size, elaborateness of structure, and costliness. **Magnitude** means size or great size. **Main** (OF. *magne*, *mane*) means chief or principal, with an idea of rough or bulky superiority. **Majesty** means grand in external aspect. We speak of an air of majesty. A man attains his **majority** when he comes to the age of manhood, and it also means the greater number. The Lord **Mayor** of London is the chief magistrate.

[2] From *servio*, to serve, we have a serf and **serfdom**, a **servant**, **service**, **serviceable**, **servile**, **servility**, a **servitor**, **servitude**. To **deserve** a reward or punishment is to be worthy of it. **Desert** implies a fitness in the case for such a recompense. We speak of an **undeserved** reproach; and a **dessert** is a service of fruit or sweetmeats at the close of the entertainment when the courses are taken away (in F. *desservir*).

they remind us that, so long ago as 1598, R. Barrett, in his 'Theory of Names,' noted that the word "caporall, which is meerely Italian, and also used of the French, we corruptly do both write and pronounce *corporall*"; but the form corporal is of great antiquity. Du Cange quotes from a letter of 1406, in which the word "corporalis" occurs as almost equivalent to captain. The **rank** (from OF. *rang*, order) signifies the grade, status, or position of an officer, as when we speak of **brevet rank**, where *brevet* is from French = a note, diminutive of *bref*, a letter, and in the army, an official document or commission, conferring on an officer the next higher rank to the one he holds,—a merely nominal rank, which does not entitle him to increased pay. But the word rank in general in connection with the army refers to the rank of a common soldier, as when we speak of "risen from the ranks"—*i.e.*, a commissioned officer who once served as a private soldier; and so when we speak of "the rank and **file**," we mean the whole body of common soldiers composing an army,—from L. *filum*, a thread,—and so Indian file, or single file, is the march of a body of persons one behind another, from the usual system of marching among American Indians.

One or two of the names of the warlike weapons are instructive. The word **musket** was originally applied to a species of crossbow, but afterwards to the firearm or hand-gun at that time used by soldiers of the line in this country and in France. In both countries it was also usual to name firearms after animals of different species. Now there was a species of hawk which was called in Prov. *mosquet*, in French *mouchet* and *émouchet*, and in OF. *mousquet*, which signified both a musket and a sparrow-hawk, from which we derived the name. **Bayonet**, from Bayonne in France (Fr. *baïonnette*), having been first made there, or more likely, according to other authorities, because it was employed first of all in an assault on the town of Bayonne in 1665. It is the steel dagger at the end of a gun or musket. In Scotland bayonet is usually pronounced **bagonet** or **begnet**. During the Chartist agitation, when multitudes clamoured for the five points of the Charter, an opponent said, "Before you get your five points, you

are sure to get a sixth." "What is it?" "The point of the *begnet*." The word **petard** comes from the F. *pet*, wind, or an explosion, from the L. *pedo, pepidi, peditum, pedĕre*, to crack or to explode, the name given to a short piece of ordnance of a bell shape, formerly used for bursting open gates and destroying bridges by explosion. We have still the phrase, "The engineer hoist with his own petard," applied to those who are injured or destroyed by the very means which they were employing to injure or to destroy others. **Pistol**, a firearm, but originally a poignard, made at Pistoja or Pistoie, a little town within a good day's walk of Florence. These little daggers having been taken to Paris, received their name from the place of manufacture, first pistorers, then pistoliers, and finally pistolets. Some time afterwards their name was transferred to the small hand-gun which still bears the name. **Cutlass** is the F. *coutelas*, for L. *cultellus*, a knife, but owes its present form to a fancied connection with *cut* (the *l* of *cultellus* would disappear in French). *Cut* has nothing to do with either French or Latin, but is thought to be of Celtic origin. *Lass* seemed to be English enough already, and suffered no change at first, though lasses have nothing to do with swords. Half of the word had an appropriate meaning at all events, and for a time the popular feeling was content. And it has remained content, except among sailors, who did not like to call their favourite weapon by a name that was not completely intelligible. Cutlass seemed wrong somehow, and accordingly they made it into *cutlash*, both parts of which were eminently satisfactory, just as they made the old man-of-war ship **Bellerophon** into *Billy Ruffian*. The same dislike of outlandish words which were meaningless to them, led ostlers to convert the name of hotels such as "**Boulogne-mouth**" into "Bull and mouth," "**Othello and Desdemona**" into "Old fellow and Thursday morning," and "**Lamprocles**" into "Lamb and Pickles"; so "**Bedlam**" is a corruption of Bethlehem, and gets its meaning from a London priory, St Mary's of Bethlehem, founded 1247, and incorporated as a royal foundation for the reception of lunatics in 1547, exactly three hundred years afterwards; while the motto over a hotel, "**God encom-**

**passes us,"** has given the hotel the name of the "Goat and Compasses."

The word **blunderbuss,** signifying a short hand-gun with a wide bore, is commonly supposed to be a corruption of the Dut. *donder-bus,* from *donder,* thunder, and *bus,* a box, barrel of a gun, or gun itself, from Ger. *donner-buchse.* No doubt the Dutch word means *thunder-box,* yet the English word is not a corruption, but a generous translation. The word **blunder** is still used in Sussex in the sense of a loud noise, as a thunder-box in Dutch. Another application of the word was to a noisy man as a *box of blunder,* just as a chatterbox is a man full of chatter. Thus Ger. *polterer* (from *poltern,* to make a loud noise) is translated by Kultner, "a blunderhead, *blunderbuss,* a boisterous, violent man."

The most common derivation of the word **gun** is from the Welsh *gwn,* a bowl, a gun, or the cup or bowl in which the missile was placed; and it is supposed that the name was first given to a **catapult** (from Gr. *kata,* down, and *pallo,* I hurl), a war-engine used anciently for throwing large stones, &c., but no instance has been adduced in which the word is mentioned before the use of artillery in England. There is good reason for believing that it is derived from the F. *guigner,* to wink or aim with one eye, to level at a thing, winking. It must be observed that aiming by looking along the tube would distinguish the management of a cannon from the working of any kind of catapult. Hence the engineer who directed the fire would in French be designated *guigner,* to aim with one eye, as a gunner taking his level. Passing into English in the shape of **gunner,** which would have no intrinsic meaning to an English ear, it would seem to such to have been taken from the newly imported engine under the management of the gunner, which would accordingly be dubbed a *gun.*

The word **epaulet,** signifying an ornament sometimes worn on the shoulder by naval and military men, is the F. word *épaulette,* from *épaul,* the shoulder; but it comes originally as *espalle,* from the L. *spatula,* the shoulder of an animal, and by normal changes, such as contraction, and dropping the *s.*

The word **furlough,** signifying a temporary leave of absence, is

generally supposed to be derived from the Dut. *verlof* or Dan. *forlov*, leave, permission, and is in frequent use among military men and Indian civil servants for leave of absence from duty. Another etymology is just as likely; for if we remove the initial *f*, the form **urlough** would immediately betray its identity with the Ger. *urlaub* (of the same military meaning as our term), but used in early German writers in its true sense of permission. (Of course the analogy of our military expression of the same idea, on *leave*, will strike every reader.) *Auf Urlaub* (on leave) by hasty utterance becomes *on furlough*.

# CHAPTER XXV.

## AMUSEMENTS, ETC.

THIS word **amusement** itself comes from the verb *amuse*, virtually the same word as **muse**, and once meant to make to muse, to astonish. The F. *amuser* has been defined as to put into a muse, to drive into a dump; and *donner la muse à*, to put into the dumps, to drive into a brown study. Hence we can understand how Fuller could speak of one "being amused with great fear and fright" ('Church Hist.,' ix. 664). John Howe, in his sermon on "The Redeemer's Dominion over the Invisible World," speaking of the untimely death of a hopeful young gentleman, insists that it "may be somewhat amusing to narrower and less considering minds"; and Bishop Hacket, in his 'Century of Sermons,' 1675, says of the glorious splendour of Christ's transfiguration that it "did amuse Peter and James and John." The notion of diversion, entertainment, is of comparatively recent introduction into the word. To amuse was to occupy or engage, and in this sense indeed to divert the thoughts and attention. The attempt to bring the word into some connection with the Muses is certainly an error, especially with those who regard it as a withdrawal from the Muses, a forsaking of serious studies, and so a diversion. Thus Coleridge condemns novel-reading as a lazy species of amusement, "if indeed those can be said to retire *a musis* who were never in their company" ('Biographia Literaria,' p. 24), and Coventry Patmore commends "readers who do not seek the Muses only for amusement." Both writers, perhaps, would have stayed themselves on a dictum of Jones of Maryland, "Amusement means an occasional forsaking of the Muses when a student lays aside his books."

Another name for amusement is **recreation**, which, carefully pondered, shows how unworthy of the name are many forms of amusement carried on in crowded rooms and in a vitiated atmosphere, with late hours, which so far from recreating (or creating again) those who take part in them, exhaust and wear out, instead of refreshing and reviving and reanimating and quickening into fresh life. **Relaxation** implies previous tension which has kept the mind on the stretch and strain, and from which it requires from time to time to be relaxed—from L. *re*, away from, and *laxus*,[1] loose or slack; and as Apollo does not always keep his bow bent, so relaxation is the slackening of the bow of the mind which has been so long in a state of tension. In this connection we use the word **leisure**, signifying time free from employment, freedom from occupation, and comes through the F. *loisir* (leisure), which, however, though used as a substantive, is properly an infinitive. Menage's etymology, followed by some others, drawn from the L. *otium*, is simply an absurdity. The word (in the forms *leger*, *leser*, *lesir*) represents the Latin impersonal verb *licet*,[2] *licuit* or *licitum*, *licēre*, it is permitted or allowed, it is lawful. The primitive sense of the substantive leisure is, then, licence, permission; the meaning of "I have the permission or freedom to write" is limited by that of "I have time free to write." **Sport** is derived from the OF. word *desporter* (*se*), lit., to carry oneself away from one's work, to amuse oneself—from *des* and *porter*, from L. *dis*, apart, and *portare*,[3] to carry. The word **play** is derived from the

[1] From *laxus* we have **lax**, **laxity**, **laziness**, **lazy**; to **relax** is to loosen or unbend any physical or natural force; to **release** is to set free from what binds—we speak of a release from prison, from an obligation, &c.

[2] From *licet* and *licitum est* we have many English words, such as **licence**, liberty to sell certain goods or practise some responsible calling. One is licensed to sell spirits, another tobacco. A man who is licensed to preach is called a **licentiate**. Licence sometimes means the abuse of liberty. A **licentious** person indulges his selfish or his vicious pleasures unrestrained by law and morality. **Illicit** means that which is forbidden by law. **Videlicet**, in its contracted form of viz., is put for *vidēre licet*, one may see, and means namely or to wit.

[3] From *porto*, *avi*, *atum*, *are*, to carry, we have several English words, such as **port**; a man's **port** is his carriage, demeanour. A **porter** is a carrier; whatever may be carried is **portable**; a **portfolio** is a **portable case** (for loose papers, drawings, &c.); **portmanteau**, **porterage**; a **portly** person is one whose

AS. *plega*, which originally signified quick movement, motion, rapid motion of almost any kind,—a sense preserved in technical language in such expressions as the play of the lungs, the play of the piston-rod, the play of the valves. The specialisation to sport or game is natural, and took place very early, and this is the regular sense among children, who require a context of some kind if they are to understand the word in any other way. The **gambler** has a still narrower limitation of "play" as his regular understanding of the word—a specialisation of the already specialised sense of "game"; so has the musician, the football player, the actor. This last-mentioned specialisation to the drama is perhaps the commonest of all. "Are you going to the play?" without any further context, would first suggest this meaning to almost everybody. Probably play in this sense is, at least in part, a translation of the L. *ludus*. It affords a good example of the influence of foreign languages in giving special senses to native words, even when the corresponding foreign terms are not actually borrowed. And so this word **game**, which I have just used, comes from the AS. *gamen*, play or merriment; but the strange thing is that both the words sport and game should, in their specialised and restricted sense, denote such amusement as comes from the sufferings and death of the birds, beasts, and fishes which are the objects of their pursuit. This is seen in the word **sportsman** applied to the shooter or fisher, and in the word game given to the birds and beasts that have fallen to his gun. We must not omit to call attention to the ingenuity with which Ruskin, in his 'Crown of Wild Olive,' theorises that play is the "pleasing thing" (*il plait*), not the "useful thing": this, however,

**body** is marked by **portliness**; to **comport** is to agree with, to suit. A man's **deportment** means his carriage or bearing as regards social requirements. To **disport** is to divert oneself, to gambol. We have **export** and **import**, and **exportation** and **importation**. We speak of the **import** of a word, of the **purport** of a speech. A thing may be **important** or **unimportant**, and we speak of the **importance** of little things. To **report** is to bring back news; to **support** is to bear, to uphold; a burden or a grief may be **insupportable**; we **transport** goods when we carry them from one place to another; and convicts were formerly sentenced to **transportation** to a penal settlement—now they undergo their pain of penal servitude at home.

is the true etymology of "pleasure," which means whatever pleases us or gives us enjoyment—through OF. *plaisir* (from *plaire*), from L. *placeo*,[1] to please. **Pastime** is the very appropriate name given to amusement or whatever helps to pass the time pleasantly—with those for whom time does not pass all too quickly; as Cowper says of those

> "Whose only labour is to kill the time,
> And labour dire it is and weary woe."

The word **diversion**, from the L. *diverto*, *diversum*—L. *dis*, aside, and *verto*, to turn (see note, p. 1)—is literally a turning aside, or whatever diverts or turns us aside from ourselves, leading us in this way to forget ourselves for a little,—a confession in both cases (as many moralists have pointed out) that these things confer no real enjoyment, but merely prevent us from remembering that we are unhappy. **Happiness** is the most the world aims at; it is their "being's end and aim," and it comes from outward things, which in their turn are supposed to come by *hap* or *chance*, and people are happy only so long as these things are continued; but **joy** is that which springs up within the man himself independent of all external circumstances, a joy which the world neither gives nor can take away. And so, too, in this connection, and as illustrating the same tendency to ascribe so much to luck, we have the word **fortune**, which literally signifies whatever comes by chance, from the L. *fors*, *fortis*, chance or luck, whence fortunate. The word "luck" itself, generally with the meaning of good fortune, coincided with the Dutch *luk* and the Ger. *glück*, prosperity. All these words point to the fact, not so much that

[1] From the verb *placeo*, *placui*, *placitum*, *placēre*, to please, we have **plea** (L. *placitum*, a decree), to **plead**, a **pleader**; that which gratifies the senses is **pleasant**, as a pleasant taste; that which satisfies the mind or the judgment is **pleasing**. We speak of a pleasant sound when it affects us **pleasurably**, but of a pleasing sound when it affects *all*. A **placid** countenance is one naturally peaceful; **complacent** means gratified, displaying satisfaction. **Complacence** (or as in F. *complaisance*) or **complacency** means quiet satisfaction. Addison says: "Complaisance renders a superior amiable, an equal agreeable, and an inferior acceptable!" **Displease** is to excite dissatisfaction, especially in a superior, and **displeasure** is the feeling which is excited.

prosperity comes by chance, as that success in life does not depend entirely upon the man himself but on a higher power, and that the race is not always to the swift nor the battle to the strong.

**Dancing** is a favourite amusement with many. The word comes through the F. *danser*, from the O.Ger. *dansen*, to draw along, Ger. *tanzen*. The different kinds of dances are too numerous even to mention, but the **country dance**, as it is termed, is worth more than a passing notice. Until very recently etymologists were accustomed to say that our country dance, literally "dance of the country," was merely altered from the French word *contre-danse*, the original, as if a counter dance indicated the regular contra-position of male and female partners in the first arrangement of the dancers, one side standing face to face (*contre*) or *vis-à-vis* to the other (It. *contra danze*). "I would not dance any *contre-danse* or galop" (Thackeray); "The *contre-danse* had not hardened itself into the quadrille" (Shorthouse). This was supposed to have been Anglicised into country dance as if it denoted a rustic dance, in opposition to the more artificial performances of the town. "The fact that farmer Flamborough's rosy daughters thought they understood the jig and roundabout to perfection, yet were totally unacquainted with country dances" ('Vicar of Wakefield'), would seem to warrant the conclusion that it was a fashionable importation from abroad. Now, as a matter of fact, it was our native country dance that was adopted by foreigners, and naturalised as *contre danse* and *contra danze*. In Haldon's 'Court of King James I.' (1650) country dances are distinguished from French dances, and he even in his 'History of Dancing' in 1712 says, "Country dances are the peculiar growth of this nation, through us transported into all the Courts of Europe." The country dance is said to have been introduced into Paris in 1745, and to have come back to London as "quadrille" in 1815. **Charades** are another popular form of amusement. The word comes from F. *charade*, from Provençal *charada*, Norman F. *charer*, Languedoc *chara*, to converse, a scene or tableau which represents a syllable of a word, and ends by representing the word itself

(*tableaux-vivants*); also a puzzle in which a word is to be guessed, and each syllable thereof (which itself constitutes a word) is described in a more or less oracular manner.

**Cards** also provide amusement for a very large number of people. The word comes from the L. *charta* (*carta*), papyrus leaf, paper, adapted from Gr. *chartes* (*carta*), probably of Egyptian origin. Perhaps **whist** is the best known and most popular game. It is said to have received its name from the silent attention it requires, and from the frequent *pst* or *hst* which chatterers require to repress their confusing chattering. It seems to have been originally an interjection commanding or demanding silence. The old verb whist meant both to silence and to keep silence. Bailey in his Dictionary mentions as the popular name for a certain game of cards in the eighteenth century **lamb-skin-it**, with a significant reference, probably enough, to the fleecing of many an innocent who ventured among sharpers. It turns out to have been a corruption of the F. *lansquenet*, which Cotgrave tells us meant a game at cards, as well as a lance-knight or German footman—*i.e.*, foot-soldier. Ben Jonson speaks of the true garb of one of these lance knights. The **lansquenets** were mercenaries that Charles VIII. took into his pay, and they composed a large part of the French infantry in the sixteenth century. Both the French and English words are corruptions of the Ger. *landsknecht*, a country fellow ("land's knight"). As for the names given to the different cards, the **ace** is the one both of cards and dice, through the French from the L. *as*, *assis*, one or unity, and this also from the Gr. *heis*, one, for which the Tarentines said *has*. The **deuce** is a card with two spots (F. *deux*, two), from L. *duo*, two. A **trump** card is a card of the leading suit that triumphs or wins. The **court** cards are the king, queen, and knave of a suit, and they are called court cards, not from the king or queen being among them, but from their being pictured cards,—the word court being a corruption of coat or coated card, as bearing the representation of a coated figure. The verb **to palm**, which now signifies to play a trick, to cheat, or to impose a thing fraudulently on or upon a person, to pass off by trickery or fraud, originally signified

to conceal in the palm of the hand, as in cheating at cards or at dice, or in juggling.

The guessing of riddles, enigmas, &c., was a very common form of amusement from earliest times. The **enigma** (Gr. *ainigma*, a riddle or dark saying, from *ainos*, a fable) is the earliest form of the riddle, which has since expanded so luxuriously into the cognate forms of rebuses, conundrums, &c. A **riddle** is very much the same as an enigma, only being an English word instead of a Greek. The AS. word for a riddle is *rædels*, from *rædan*, to guess or solve. Samson's riddle was an enigma; so was that of the Sphinx. Though Samson afterwards became a judge, we cannot think that his riddle was a fair one. "Out of the eater came forth meat, and out of the strong came forth sweetness." This referred, as you know, to a dead lion in whose mouth certain bees had made their honey. Now it required for its solution too large a knowledge of antecedent circumstances. No wonder his wife's people could not in three days expound the riddle. The Sphinx really played fairer. "What is that animal which in the morning goes on four feet, at noon on two, and in the evening on three?" Answer, Man. Here morning, noon, and evening are metaphors of infancy, manhood, and age, and there is a further metaphorical use of the word feet, which is applied in one place to the hands and in another to a staff used for support and progress. In the 'Book of Merry Riddles,' which Shakespeare mentions in the "Merry Wives of Windsor," we find the following: "Two legs sat upon three legs and had one leg in her hand; then in came four legs and bare away one leg; then up started two legs and threw three legs at four legs and brought again one leg." The answer is full of picturesque detail, and runs as follows: "That is, a woman with two legs sat on a stool with three legs and had a leg of mutton in her hand; then came a dog that had four legs and bare away the leg of mutton; then up started the woman and threw the stool with three legs at the dog with four legs, and brought again the leg of mutton.

The name **rebus**, given to an enigmatical representation of a word or phrase by pictures of things, is the ablative plural of the Latin word *res, rei*, a thing, and signifies literally "by things."

The word was taken by us from the French, and signified, as we have said, either the representation of words or syllables "by things," or by pictures of objects the names of which gave the required sounds or an approximation to them, as the representation of the name Ashton by an ash-tree upon a tun, or the figure of a bee for the letter B. Sentences or mottoes have been thus indicated partially or entirely, and in this manner a kind of puzzle or riddle has been instituted.

Another very interesting game for those who are at all skilful is **billiards.** Many attempts have been made to trace the origin of the game, but with little success. There is no doubt that the game is of considerable antiquity — a development from some primitive form played with balls on the ground. It is often taken for granted that billiard, from the F. *billard*, means ball-stick or cue; but the French word *bille* signifies a ball and not a stick, and the oldest form of the word in our language (we find it spelt ball yards) rather confirms this etymology, for Spencer in his 'Prosopop,' p. 803, published in 1591, writes: "With dice, with cards, with balliards." The next time it occurs the spelling is as now. Shakespeare, in his "Antony and Cleopatra" (1606), says, "Let it alone; let's to billiards." A **cannon** is made when the player strikes the other two balls with his. The origin of this name is very doubtful, and any explanation which has been attempted only removes the difficulty a stage farther back. There is good reason for believing that the word cannon, as applied to billiards, is merely a corruption of the word **carrom**, which is short for F. *carambole*, a word which is sometimes applied by them to the red ball, but the etymology of which is entirely unknown. The game of **chess** is, with many, too prolonged and anxious a contest to be characterised as a game. While it is admitted that it is perhaps the most ancient game there is in any country, and its origin has been traced to Persia, its name of chess has been persistently regarded by many good etymological authorities as a corruption of the word **checks**, the plural of check, from the sixty-four little squares with which the board or chequer on which it is played is divided. But many other games can be played on the same

chequered board to which the name of chess, if this were the origin of the word, would be just as appropriate. It seems strange to trace its origin to Persia or Arabia and yet to try to find the origin of the name in this country. Some light will be thrown upon it if we think of the origin of the phrase **checkmate,** which means putting your adversary's king in such a position that he can neither cover nor move out of check. Figuratively, "to checkmate" means to foil or to outwit another. Checkmated is out-manœuvred. It is generally admitted that checkmate is our English pronunciation of *shah-mat* (Arabic for dead), "the king is dead." Now, if we go to Arabic for mate, why not go there for check also? and chess in Arabic properly signifies "the king," so that the game of the king would be a good rendering for the game of chess—for everything depends on the king's fate. The moment he falls, even although it should be early in the game, all is over, but so long as he can move out of check the battle continues. A **rook** is a name given to the "castle" in chess, through F. *roc,* from Persian *rokh,* a camel or a dromedary with a tower for archers.

**Backgammon** is also a very favourite game, especially with elderly people, and the older they grow the more devoted they are to it, many of them playing every night. The name is supposed by some to have been given to it by the Danes, with whom *bakke* signifies a tray, and *gammon* a game, the word thus signifying a *tray game,* a game played on a tray-shaped board. But while it is likely enough to have come down to us from our Northern ancestors, who devoted much of their long winter days to such games, yet it is rather against this origin that the word does not appear in Danish dictionaries. I do not think that we require to go farther than to our Anglo-Saxon forefathers, who used *bæc* for back, and *gamen* for a game, so that the word signifies the back-game,—an appropriate enough name when we remember that the pieces are, in certain circumstances, obliged to go back and re-enter on the table. The game is played on a table with pieces of the same kind, or with the same pieces, as are used in draughts, but also with a box and dice. This word **dice,** the plural of die

(OF. *det;* F. *dé*, a die, from late L. *dadus*, a die, from L. *datum*, given), is literally what is thrown on the table. A die is a small cube with marks from one to six on the faces, used in gaming by being shaken in a box and then thrown out from it. The most common use of it in the singular is in the phrase *the die is cast*, meaning that everything is hazarded, the last chance is taken or offered. The plural is in much more common use, although fortunately not always intelligible, as in the case of the little girl who, on being asked what *dice* were (the word occurring in her lesson), answered, to the amusement of the teacher, "small *cubs* at play"!

The game of **draughts** is so called from its being a game of moves with separate pieces. A draught is literally what is dragged or drawn. A draught of water is as much as is drawn down the throat at once; a draught of fishes what is taken at one *drag* of the net. A move at chess or similar game was formerly known by this name—

> "The burgerse took avisement long on every *draught*.
> Draw on, said the burgerse, Beryn, ye have the wers:
> The next draught thereafter, he took a rook for nought."

In the same way, in Italian *tiro* signifies a move at chess, from *tirare*, to draw. Draughts is purely a game of calculation, and as such craves wary policy, and not like whist, in which chance and skill unite: chance distributes the cards, and skill controls their destiny. But most of the games connected with dice and cards are still more closely connected with chance, and, in consequence, the hazard is very great. In fact, the name of **hazard** is given to a game which depends entirely upon the throws of the dice. Many conjectural etymologies of the word have been proposed, all destitute of proof; but there seems no reason for rejecting the opinion of William of Tyre, recorded in history, that **hasard** was a particular game of dice which was invented during the siege of a castle of Syria called Hasart, and took its name from this locality. The name was afterwards extended and applied to risk, chance, or danger of any kind.

The game of **battledore and shuttlecock** is so well known among children that no further description is necessary than the names convey. Battledore is really a light *bat*, and comes from the Sp. *batidor*, meaning a beater—the termination *dor* in Sp. signifying an active agent. Shuttlecock is supposed to be a corruption of shuttlecork, as it is really an ornamented *cork* stuck with *feathers*, flying backwards and forwards through the air. The word shuttle (from AS. *sceolan*, to shoot) is properly the implement by which the thread is shot to and fro, backwards and forwards, in weaving. An interesting story is told by Mary Sommerville (the great scientist) of her early days when, as a little girl, she sat in the old parish church of Burntisland, where her grandfather was clergyman. It was in the days when the incorporated trades of maltsters, weavers, &c., had each pews or portions of the church assigned to them, and to the weavers was assigned a portion of the gallery, on the front of which were printed the words, as being very appropriate, "My days are swifter than a weaver's shuttle, and are spent without hop job." She had no difficulty in understanding what the shuttle was, and the appropriateness of the comparison between the swiftness of the shuttle and the swifter passage of her days, but what weaving implement this hop job could be perplexed her mightily. She could find nothing about any weaver's loom which gave any clue to its nature, and every Sunday for a long time she pondered more over its meaning than over the sermon; and it was not for many years afterwards, when she was far away, that one day, on turning up the Book of Job, she found the words, "My days are swifter than a weaver's shuttle, and are spent without hope." Then was the mystery solved, and the "hop job" resolved into its component parts—"hop," a misspelling for hope, and "job," with a small *j*, the name of the writer of the Book of Job, attached to hop for want of space, but taking it for granted that all knew it was a Scriptural quotation, without specifying chapter and verse.

**Sport** is a name under which many amusements are included, and is in all probability a contraction of **disport** (through the OF. *desporter*, to amuse), from L. *dis*, away or apart, and *porto*,

*portare*, to carry (p. 342), so that it literally signifies diversion (what turns one away from his usual mode of life). A man's **port** is his carriage, his usual demeanour — how he carries himself (F. *comment vous portez-vous?*). To disport, therefore, or to disport oneself, is to divert oneself. Byron speaks of **disporting** here, like any other fly.

# CHAPTER XXVI.

## OCCULT SCIENCES.

**Magic** is the science of the **Magi**, or the (pretended) art of producing marvellous results contrary to nature. The Magi themselves were the priests of the Persians, or the wise men of the East. The word is the Gr. *magos* (great), said to have been originally a title equivalent to "reverend" or "doctor" given by the Akkadians, the primitive inhabitants of Chaldea, to their wise men, whose learning was chiefly in what we should now call astrology and magical arts. A magician is one who is skilled in magic, although he goes by many other names. At one time he is spoken of as a **sorcerer** (from F. *sorcier*, Sp. *sortero*, L. *sortiarius*), literally one who predicts the future by casting lots (from L. *sors*, a lot), hence a fortune-teller or conjurer generally; at other times a **soothsayer**—*i.e.*, a sayer of the sooth—and *sooth* or *soth* in AS. is truth, reality, so that to soothsay is to say or tell the truth, and afterwards it came to signify to foretell future events without being inspired. We still use the word sooth in such phrases as "sooth to say" and "forsooth!" Again, and still in a favourable light, he is called a **diviner**, meaning one who can read the future (from L. *divino*, to be divinely inspired, to prophesy, from *divus*, Godlike or divine). Very frequently he is called a **wizard**; properly and originally the word signifies a wise man. Milton calls the three Magi "the star-led wizards"—it is *wise*, with the suffix *ard* or *art*, as in drunkard, coward, sluggard, braggart. This suffix seems to have come into English from the French; but it is of Germanic origin, and once meant "bold" or "hardy." It is the same as the English adjective hard, and

appears in various proper names, as Reginhard. In old English wizard was spelt with *s* and not with *z*, and its connection with wisdom was then more apparent. The word **wiseacre** is more closely connected with it than at first sight appears, for the Ger. *weis-sagen*, to foresee, is the MH.Ger. *wizagon* (from *wizago*, a prophet), afterwards corrupted to *wizsagen* or *wissagen* by confusion with *sagen*, to say. It is a very erroneous etymology which would see in the Ger. *weis sager*, a wise sayer, the original of our wiseacre, which signifies at the best a wise fellow, but in common speech and in reality a pretentious fool. The unmeaning suffix *acre* is less objectionable than the corrupt German suffix *sager*. The word wiseacre once afforded to Curran the material for a smart retort to a dull but wealthy lawyer, who was arguing that none but those who possessed some landed property should be admitted to the bar. "Then may I ask, sir, how many acres are required to make a wiseacre?" Very closely connected with wizard in many ways is the word **witch**. It comes from our English word *wit*, from AS. *witan*, to know, and so a witch is supposed to have supernatural power and knowledge, and have compact with evil spirits. The word was not originally confined to women, but was used of men also, like the AS. *wicca*, a wizard. In Wicliffe's translation of Acts viii., Simon Magus is called "a wicche," and in a 'Discourse on Witchcraft,' published in 1665, p. 25, the writer says: "This is notable in that story, that this young witch, doubting that his wife's examination would betray his knavery, told the Inquisitor that in truth his wife was guilty as well as he." So Dromio of Syracuse says, in the "Comedy of Errors," IV. iv. 160, "I could find it in my heart to stay here still and turn witch." And Charmian says to the soothsayer in "Antony and Cleopatra," I. ii. 40: "Out, fool! I forgive thee for a witch"; and again in "Cymbeline," I. vi. 165: "He is one the truest manner'd; such a holy witch that he enchants societies into him." From this word, with the AS. prefix *be*, thoroughly, we have to bewitch, to exercise witchcraft, and metaphorically to fascinate or charm, and so we speak of bewitchery and bewitchingly. Another name given to a certain class of magicians is that of **necro-**

**mancer**, or one who practises necromancy, which is the art of revealing future events by communication with the dead, so called from the Greek word *nekromanteia* (*nekros*, dead, and *mantis*, a prophet). They are also frequently called **seers**, from their foreseeing events, as prophets. And they do all this in a variety of ways. Some exercise their power by a **spell**, repeating a form of words supposed to possess magical power, as we might spell or repeat the different letters of a word; and so we talk of a good spell and a long spell. The AS. word *spell* signifies originally a tale or narrative. If this magic formula is not merely repeated but sung or chanted, it is called an **incantation** (from L. *incantare*—*in*, into or upon, and *canto*, I sing, the frequentative, or *cano*, *cecini*, *cantum*, *canĕre*, to sing). This is also called an **enchantment**, from L. *incantamentum* (through F. *enchanter*), the chanting a magical verse or formula, which was supposed to have a very potent influence; and the person who repeats or sings this is called an **enchanter**, a word now generally applied to any one who charms or delights. The word **charm** is very closely allied to this, for it is something believed to possess hidden power or influence. It comes to us through the F. *charme*, from the L. *carmen*, a song, and the person who enchants or delights is called a **charmer**. He exercises a very powerful influence, an inexplicable influence, over others, which is called **fascination**, from the L. *fascinum* (Gr. *baskaneon*), an enchantment chiefly by the eyes or tongue. Sometimes the instrument employed is a **talisman** (Sp. *talisman*, from Arabic *tilsam*, a magical image, from Gr. *telesma*, tribute, in late Greek incantation, mystery—from Gr. *telos*, completion), among Eastern nations a magical figure cut or engraved in connection with certain superstitious observances, &c. At other times it is an **amulet** (F. *amulette*, from L. *amuletum*, a charm), of unknown origin, a preservative against sickness, poison, &c.; worn generally around the neck, in the belief that it will ward off disease or evil. The word **phylactery** comes to us through the OF. *filatere*, from L. and Gr. *phylacterium* or *phylacterion*, an amulet (L. *amuletum*, a charm), from *phylacter*, a watchman, a guard, from *phylasso*, to watch or guard. Among the Jews it meant those scrolls of parchment

on which were texts from the law (especially from Exodus and Deuteronomy) worn by devout persons on the forehead, arms, or breast, particularly by the Pharisees, who, we are told (Matthew xxiii. 5), "made broad their phylacteries," so that they might have room to put more texts on them, and thus vaunt and parade their own righteousness. A **philtre** (Gr. *philtron* and L. *philtrum*) is an artificial means of exciting love, a charm or love potion. Magic has been divided into black magic and white magic. **Black magic** is evil magic, or magic used with evil purposes—for example, to harm others or to bring evil upon them. The evil eye and the use of evil spells come under this category: evil magic, too, had dealings with the evil one. **White magic**, on the other hand, was magic used for good purposes, such as healing the sick, or curing diseases by means of spells. It did not deal with witchcraft, sorcery, or evil spirits. It is supposed that the name of black magic, or, as it has long been called, the black art, was given to that branch of it originally, not so much because it had to do with the devil as because the word "necromancy" being, as we have seen, from the Greek, was not properly understood by the Latin medieval writers, and they spelt it *nigromantia*, as if its first syllable had been L. *niger*, black, from which we have our word *negro*. In Minshaw's Dictionary, published in 1627, we find such spelling as *nigromancie* and *negromancie* in French, *negromantia* in Italian, *negromancia* in Spanish.

**Legerdemain** signifies literally "light of hand," being the translation of the French words which compose it (viz., *leger*, light; *de*, of; *main*, hand), that lightness of hand by which the dexterity of the performer is able to elude the vigilance of the spectator. It is commonly spoken of as *sleight*-of-hand—sleight (from sly) signifying slyness, cleverness, or cunning. It is sometimes called **prestidigitation**, from the Latin words *præsto* or *presto*, quickly, and *digitus*, a finger—quick fingers or light-fingered. The word *presto* in Italian signifies quick also, and is frequently used in music as the term denoting quick time, and especially by jugglers, as if they were making an appeal to the supernatural powers, whom they profess to help them, to lose no

time. I suppose we all must have heard on such occasions, "Hey, presto, change!" and in a moment the apparent or supposed change is effected.[1]

A **juggler** is another name for one who uses sleight-of-hand, but claims no superior powers, as it comes from the L. *joculari* (from *jocus*), to joke, as he does it in sport. The word **conjurer**, however, is different. It comes through F. *conjurer*, from L. *conjurare* (*con*, and *jurare*, to swear), to call on or summon by a sacred name, to implore solemnly; hence to conjure means to claim the aid of superior or even of infernal powers, to use supernatural influence, or practise magical arts.

[1] There is somehow a closer connection with this word **prestidigitation** than is generally recognised, for the Latin word *præstigia* signifies sleight of hand, an imposture, or an illusion, or even a fascination. From this we have the word **prestige**, in French signifying a charm, a method of fascination, and used by us for two hundred years as meaning the moral influence derived from past successes and achievements, on which a confident belief is founded on future triumphs; influence of character or conduct; weight and influence from former deeds or character.

## CHAPTER XXVII.

### THE DRAMA.

I HAD intended including the drama among amusements, but on thinking over its history, and especially the place it held in Greece and Rome, and the purpose it served when it was first introduced into our own land in Christian times, I felt that, whatever might be the case now, it had in former days a high intellectual aim, and in our own land at first a great Christian purpose. The great tragedies of Greece and Rome were not then composed, acted, nor listened to for the mere sake of amusement, although Aristophanes among the Greeks, and Plautus and Terence among the Romans, made their comedies for the amusement of their fellow-countrymen. It is possible to trace the earliest origin of our own stage to a period not very long subsequent to the Norman Conquest, for the custom of representing episodes from Biblical history and the lives of the saints, in a rude dramatic form, seems to have been introduced from France, and to have been employed by the clergy as a means of communicating religious instruction to the rude populace of the Anglo-Norman epoch. Such religious spectacles, from the sacred nature of their subject, were called **Mysteries** or **Miracle Plays.** The earliest of whose representation we have record is the "Mystery of St Catharine," composed by Geoffrey, Master of the Convent School at St Albans, for performance by his pupils at Dunstable Priory. Its date was probably about 1110. Geoffrey, whose house was burned the night after the play, took holy orders and became Abbot of St Albans in 1119. The play itself consisted, as far as is known, of a series of scenes representing the miracles and martyrdom of the saint, and was performed on

the festival commemorating her death (November 25 in our calendar). In an age when the great mass of the laity, from the highest to the lowest, were in a state of extreme ignorance, and the little learning of the day was confined to the Church, it was quite natural that the governing class of ecclesiastics should employ so obvious a means of communicating elementary instruction to the people, and, by gratifying the curiosity of their rude hearers, extend and strengthen the Church's influence. Obviously the form and the spirit of these mysteries were derived from the Church's ritual. Plays like this of St Catharine were applications and extensions of the principle which gave so realistic and dramatic a character to the Holy Week and Easter. The mystery was a further attempt to popularise all this—to draw people to the Church by presenting them with religious amusement. There has been considerable doubt as to why they should have been called "mysteries." It has been suggested on good authority that the word "mysteries," as thus used, should properly be spelt **mistery**,—ME. *mistere*, corrupted from OF. *mestier*, F. *metier*; that it signifies originally a trade or handicraft; and that it was afterwards applied to this kind of rude drama of a religious nature because it was acted by craftsmen. But I think this will not suffice to explain the use of the word in the case before us. Whatever may have been the case at a much later period, it is very certain that when these plays received the name of "mysteries" they were not performed by handicraftsmen. They were, in the first place, composed by monks and acted by monks; the cathedral was transformed in many instances into a theatre; the stage, a species of graduated platform in three divisions, rising one over the other, was placed near or above the high altar; and the costumes were furnished from the rich vestry of the church. This is the case with the Strasburg miracle play which Longfellow inserted in his "Golden Legend," and this evidence may be received as the trustworthy authority of a writer well acquainted with this species of literature. It was absolutely necessary that some comic element should be introduced to enliven the graver scenes, and especially in pieces of inordinate length. One play, founded on the Creation and Fall of Man,

occupied six days in the performance. Some alleviation was needed; and considering the rude civilisation of the audience, some farcical or amusing element was absolutely required. This was found in the easy expedient of placing the wicked persons of the drama, whether human or spiritual, in ludicrous situations, or surrounded by ludicrous accompaniments. Thus the devil generally played the part of a clown or jester, and was exhibited in a humour half terrific and half burlesque. But the audience were not contented with the amusement which they extracted from the grotesque gambols and defeated machinations of Satan and his imps, or with the mixture of merriment and horror inspired by horns and tails and hairy faces and howling mouths; and so the authors of the piece introduced human buffoons. The modern puppet play of Punch and Judy, with its struggle between Punch and the devil, is unquestionably a direct survival in which the evil one was alternately the conqueror and victim of the buffoon or jester. It is easy to see that these ludicrous episodes, introduced to enliven the severity of a sacred tragedy, kept a conventional hold on the drama. The twelfth century miracle plays had been performed in church, and by the clergy. A gradual process of secularisation took place. With the introduction of secular performers, the mysteries passed from the church to the churchyard, where a stage in tiers was erected, the uppermost level with the church door, representing heaven and paradise, the second earth, the lowest hell, whence fiends sometimes issued and passed through the crowd of spectators. Then a further shifting of scene to some green or other open space was necessitated by the desecration of the graves in the churchyard, trampled over by the mass of spectators. Nevertheless a real effort was made to secure the religious element, to which all mystery plays were ostensibly directed. The word mystery or mysteries was used with reference to many of the rites and processions of the old Greek religions; and so, properly speaking, these more modern mysteries dealt with gospel events only, their object being primarily to set forth, by an illustration of the prophetic history of the Old Testament, and more

particularly of the gospel history of the New, the central mystery of the redemption of the world as accomplished by the Nativity, the Passion, and the Resurrection. The Greek word *musterion*, and the L. *mysterium*, signify that which required a special revelation to make it known. The mystery, once the only form of dramatic representation, continued to be popular up to the end of the fourteenth century; and even now in some pastoral and remote corners of Europe—notably at Ober-Ammergau—the famous Passion Play sets forth the whole scheme of Redemption, by that employment of type and antitype which was so conspicuous a feature in all the great medieval schemes of religious decoration, and is found in the structure of the old English mysteries. The **moralities**, as they are termed, mark another step by which the dramatic art diverged from its exclusively religious character and acquired more and more of a secular spirit in its subjects and in the personages who took part in it. The moralities grew naturally out of the mysteries, and eventually, about the beginning of the fifteenth century, supplanted them. Instead of the Deity and His angels, the saints, the patriarchs, and the characters of the Old and New Testaments, the persons who figure in the moralities are "Every Man," a general type or expression of humanity; "Lusty Juventus," who represents the follies and weaknesses of youth; Good Counsel, Repentance, Gluttony, Pride, Avarice, and the like. The great weakness of the morality was that in taking general abstractions for its *dramatis personæ* it gave them either so much individuality that their real intention was concealed, or so little that they were dull abstract qualities and little more. The action was in general exceedingly simple, and the tone grave and doctrinal, although of course there still existed the old necessity for the introduction of comic scenes. The devil was far too useful and popular a person to be suppressed, and his battles or scoldings with the vice or clown were still retained to furnish forth "a fit of mirth." Thus certain likenesses to the mystery remained, certain distinctions from it were adopted. But the leading difference between the mystery and the morality is that while the miracle play merely exhibits a series of isolated scenes, the morality

works out the purpose of its allegory by means of a continuous plot. The mysteries were originally religious, the moralities ethical; but the one species imperceptibly melts into the other.

Side by side with the moralities, and bearing a very strong general resemblance to them, grew up the interludes, which nevertheless bring us considerably nearer the regular drama. The **interlude** (from L. *ludus*,[1] a game or sport) was of early growth, and one speci-

[1] The verb *ludo, lusi, lusum, ludĕre*, to play, or the noun *ludus*, which enters into the composition of *interlude*, signifies originally in Latin a game or sport. But as several of these games required teaching and training, such as music and boxing were taught, the places where they were trained being called schools, although remarkable chiefly for active recreation consisting of bodily exercises; and at a later period the name of *ludus* was given to a school in which reading, writing, arithmetic, with other branches of literature, were taught—so much so that *ludi magister* was the Latin for a schoolmaster. The Latin verb *alludo, allusi*, &c., however, from which we have our words **allude**, and **allusion**, invariably had reference to the idea of play or light handling of any subject, and when not used of jesting or joking, meant a mere passing reference, or touching lightly on any subject. It is frequently and erroneously used as a fine-sounding synonym of say or mention, or when much more than a passing reference is meant. It was certainly an abuse of the word to say, as was said lately in connection with the death of the provost of a city, that the minister in the prayer alluded to his death; or to preface a long description about to be inflicted on listener or reader with these words: "We may now allude to Miss Hosmer, the only pupil whom he ever professed to teach." **Collusion**, from the same root, means originally a sporting or playing together, and then from this intimacy a secret agreement between two or more persons for some evil purpose. **Delude**, now signifying to deceive, signified originally to make sport of, to mock, and very soon to impose upon, to deceive. An **illusion** is a mere cheat of the bodily senses or of the mind, and we speak of illusory hopes or promises and of the illusions of a heated imagination. To **elude** originally meant to win anything from any one in play and afterwards to escape, or avoid by artifice—as to elude detection or to elude their vigilance. A **prelude**, as the word implies (*præ*, before, and *ludo*, to play), is a short musical flourish or voluntary played before the piece to be performed, and then in general something introductory, leading up to what is more serious. The growl of the thunder is the prelude to the storm. **Ludicrous** denotes a thing which is personally laughable, but does not convey the idea of contempt or pity as the word **ridiculous** (L. *ridiculus*, from L. *rideo, risi, risum, ridēre*, to laugh, to laugh at, to hold up to ridicule, to deride). The word **grotesque**, now used in the sense of ludicrous, from incongruity, fantastically absurd, meant originally and etymologically painting appropriate to grottoes (grotto being an adaptation of It. *grotta*, for which Dante has also *grotto*), and can be traced back through OF. *crote* or *croute* to popular L. *crupta* and *grupta*, through literary L. *crypta* to Gr.

men can be assigned to the reign of Edward I. Such of the shorter moralities as "Lusty Juventus," which was written in the middle of the sixteenth century, may be counted as interludes; for this class of composition, as its name implies,—from L. *inter*, between, and *ludus*, a play (not a play between the play and after-piece, or between the acts of a play),—was intended to fill up the intervals between the courses of a banquet, and was therefore short and pithy. The tone of the interlude was merry and farcical; its subject, while still adhering in some sense to religion, deserted moral theology for controversy. The connection of the interlude with lay authors and actors placed it in a certain opposition to the Church, from which it took its birth; its popularity as a courtly entertainment and as a learned pastime completed the work, and thus the drama was gradually enfranchised, and entered on its independence.

The word **drama**, which is assigned to this sort of performance as a representation on the stage of actions in human life, is through the Latin from the Gr. *drama*, *dramătos*—from *drao*, to do; and the **dramatis personæ** are the characters in the play. The name of **theatre** was orginally given to the place occupied by the

*kruptē*, a vault, from *kruptein*, to hide or conceal in a cave or cavern, especially one which is picturesque, and very especially to many figures or designs characterised by comic distortion or exaggeration. Its origin is thus grotesque enough, being taken from certain whimsical figures found in the subterranean apartments, grottoes, in the ancient ruins at Rome, and thence extended to typify anything fantastical, ludicrous, or irregularly proportioned. Such is the derivation given by Benvenuto Cellini in his 'Mémoires,' in which he says: "These foliages have received the name of grotesque from the moderns because they are found in certain caverns in Rome, which in ancient days were baths, studies, halls, and other places of the like nature. The curious happened to discover them in these subterranean caverns, whose low situation is owing to the raising of the surface of the ground in the series of the ages, and as these caverns in Rome are usually called grottoes, they from them acquired the title of grotesque." This word gave Sydney Smith the opportunity of making a jest at the expense of Mrs Grote, the wife of the historian, which at least had the salt of malice in it. She was famed for the bad taste of her costumes, and as one day she swept by in an extraordinary headdress, Smith pointed her out to a friend with the words, "That is the origin of the word 'grotesque.'" Mrs Grote had her revenge, however, which she took. Smith's daughter married a Dr Holland, and when the latter was knighted somebody spoke of his wife as Lady Holland. "Do you mean Lord Holland's wife?" asked a listener. "No," put in Mrs Grote, "this is New Holland, whose capital is Sydney."

spectators where they could see it best,—from the Gr. *theatron*, from *theaomai*, to see,—and afterwards was applied to the whole building. The word **amphitheatre**, in like manner, was first applied to the circular seats all round, from which the spectators could see all round about—from Gr. *amphi*, round about. The **orchestra**, in the Greek theatre, was the place where the chorus danced (L., from Gr. *orchestra*, from *orcheomai*, to dance); then it came to signify the part of a theatre where the musicians were placed, and at times the word is applied to the performers in the orchestra. The **stage**, which is the name now frequently given to the profession of an actor, is literally an elevated platform, especially in a theatre, and sometimes called **the boards**, from the wood employed in its construction. The word itself is a Danish word signifying a ladder. Like the French, by whom this word has been modified through *estage* to *étage*, a storey of a house, we employ it also in the sense of an elevated structure by a ladder of steps. The **scene** originally was part of the stage of a theatre on which the actors perform; and there were scene-painters and scene-shifters. But as such wings and scenes are scarcely used now, we have not so much change of scene as formerly. The word came to us originally through the F. *scène*—from L. *scena*, Gr. *skene*, a covered place, a booth, a stage. The word **pit** reminds us that many of the early representations took place in cockpits. Indeed there at one time existed in London a theatre which had originally been employed as a cockpit (a pit or enclosed space where game-cocks fought), and was consequently known as the Cockpit Theatre. Our old inns, of which a few specimens still remain, were built round an open courtyard, along each storey of which ran an open gallery or **verandah** (a kind of covered balcony—Portuguese word, from Sanscrit *varanda*, from *vri*, to cover), and on this opened the doors of the rooms occupied by the guests. In order to witness the performance the inmates had merely to come out of their rooms into the gallery. The convenience of this arrangement unquestionably suggested the principal features in the construction of later theatres. The galleries of the old inns were the prototypes of the circles of boxes in our

modern theatres. This may account for the **boxes**, as we term them, being then, and for long after, called "the rooms." In the matter of **properties**, as they are to-day technically called (OF. *proprete*), the articles required by actors in a play, the old Elizabethan theatres were better provided than could have been expected, as may be seen from the very curious lists of such articles which have accidentally descended to us from the old **green-room** or apartment in which the actors assembled until they were called on to appear on the stage — so called, it is said, from the green-coloured walls of the original apartment so provided behind the scenes of Drury Lane Theatre by David Garrick. The occupants of the gallery have received the very general appellation of **the gods**—not because they are so high up, but because the ceilings of theatres were formerly embellished with representations of mythological deities, surrounded by a sea of azure to imitate the skies; consequently the patrons of the gallery were said to be among the gods.

It is not easy always to determine the exact meaning of the word **pageant** as applied to the stage. The best illustration of the ambiguity in the use of the word will be found in the account of the method of representation given by Archdeacon Rogers, who saw the Chester plays performed in 1594, and who lays the whole scene before us vividly enough. "Every company had his pageant or part, which pageants were a high scaffold with two rooms, a higher and a lower, upon four wheels. In the lower they apparelled themselves, and in the higher room they played, being all open on the top, that all beholders might hear and see them. The place where they played them was in every street. They began first at the Abbey gates, and when the first pageant was played it was wheeled to the High Cross before the Mayor, and so to every street, so that every street had a pageant played before them all at one time, till all the pageants for the day appointed were played, and when one pageant was near ended, word was brought from street to street, that so they might come in place thereof exceeding orderly, and all the streets have their pageants before them all at one

time playing together; to see which plays was great resort, and also scaffolds and stages made in the streets on those places where they determined to play their pageants." The word comes through the ME. *pagent*, with excrescent *t* as in ancient, pheasant, &c., from an older form *pagen* or *pagin*—from low L. *pagīna*, a stage, something framed or compacted—from *pango*,[1] to fix. The word pageant was applied originally to the stage; then each single play was called a pageant, and finally the word was confined to *tableaux vivants*, where the spectacle was presented in dumb show by disguised and costumed personages, and this representation was often placed on a wheeled platform, and was part of some of those long processions which formed the principal feature of ancient festivities. The survival of the pageant is obvious in the procession on Lord Mayor's Day and on other occasions; and **pageantry** has come now to signify any showy exhibition or spectacle, any ostentatious display or fleeting show.

**Dramatic** compositions class themselves, by the very nature of the case, under the two great categories of Tragedy and Comedy. The word **tragedy** is believed to be derived from the two Gr. words *tragos*, a goat, and *odē*, a song or recitation—lit., a goat-song. Thus far all is plain enough; but what is not so plain is the connection which the goatherd had with the transaction. In the early days of Greek history, Thespis and his band of strolling players acted from waggons as their theatre, besmearing their faces with vine-leaves for masks, and thus this was the germ of the Greek tragedy. The name of goat-song may have been given either because these mournful dramas may

[1] *Pango, pepigi, pactum, pangĕre*, to fasten, gives us not merely **page**, a **pageant**, and **pageantry**, but **compact** (of bodies which are closely and firmly joined together, as when we speak of a compact volume or a compact arrangement). A body **infringes** on another which it strikes against. **Impact** means the shock in striking. We have also **pact** or **compact**, an agreement between two or more persons. From this word also comes *propago, propagum*, a slip or shoot of a plant for setting or pegging down. We **propagate** rumours when we speak of them. We speak of the **propagation** of plants or animals. The institution in Rome for **propagating** the faith is called the **propaganda**; and we have **propagandist**, one who devotes himself to the spread of certain tenets of a system.

have been exhibited when a goat was sacrificed, or because a goat may have been the reward of the best reciter, or because the actors were dressed in goat-skins.

**Comedy** comes from the Gr. word *komōdos*, a comedian,—a compound either of *komos*, a banquet, and *odē*, an ode or lyric song; or of its probable source *kome*, a village, and *aiodos*, a singer or minstrel — from *aidein*, to sing. The *komodos* was thus the minstrel or village bard, or the bard of the revels, and a comedy was originally a festive spectacle with singing and dancing. The word **farce** is so called because it is stuffed with low humour and extravagant wit — from F. *farce*, the stuffing in meat, from L. *farcio*, to stuff. Farce, then, meant at first a "stuffing"; and that it does not yet contradict the original meaning will be readily admitted by those who have been obliged for two or three hours to listen to certain entertainments of the kind. It has been suggested that the name of farce, in the sense of stuff, was used not so much with reference to the play as to the players, in allusion to the custom of the ancient buffoons of padding out their clothing to abnormal proportions. At a later date the padding was dispensed with, but the rude garments remained,—they survive even now in our clowns and pierrots. This last word has been regarded by many as a compound, *pier-rot*—as a species of rot to which we have become accustomed at the piers of our watering-places, &c.

The **pantomime** as now presented on the stage has nothing in common with its original purpose. It was the trade of certain individuals among the Romans to follow in the train of a funeral procession for the purpose of imitating or representing in dumb show the leading actions in the life of the deceased. These performers were called *mimi*, the plural of L. *mimus* (Gr. *mimos*), a person who, by gesticulations and gestures of all kinds, imitated the actions and character of others, and their performance bore the name of pantomime, from the Gr. *pantomimos*, either imitation of all, or all imitation (*pas*, *pantos*, all, and *mimos*, an imitation). The word **burlesque**, which signifies literally a jesting or ridicule, is the name given to certain ludicrous representations on the stage,

which make a pretence of exaggerating and ridiculing the conventionalities of the modern drama, but which is really nothing more than a variety show. It comes through the French from the It. *burlesco*, to ridicule, based on *burla*, mockery, and *burlare*, to ridicule. **Travesty** is a kind of burlesque, in which the original characters are preserved but the situations parodied,—through the F. *travestir*, to disguise, from the L. *trans*, over, and *vestio*, to clothe. Sometimes the words are interchanged, as in a translation of Homer's 'Iliad,' published in two vols. in 1797, the name of the book being 'Homer Travestie,' but on the title-page "a burlesque translation of Homer." More frequently interchanged still are the words travesty and parody; but **parody** is properly and originally applicable to the caricature of a poem, made by applying its words and ideas with a burlesque effect (from the Gr. *parodia*, from *para*, beside, and *odē*, an ode or song). Parodies were favourite forms of humour and amusement with the ancient Greeks and Romans, Catullus and Virgil having suffered most. In this country, perhaps the most famous are the 'Rejected Addresses,' written by the brothers Smith, caricaturing some of the principal poets and writers of the day. They were so called as being professedly sent in by their alleged authors as addresses in competition for the prize for the best poetical address to be read at the opening of the new Drury Lane Theatre after it had been destroyed by fire in 1812. They professed that none of these had proved suitable, and had been rejected by the committee. The book appeared simultaneously with the opening of the theatre, and was an overwhelming success. The parodies on Scott, Crabbe, and Wordsworth were voted especially fine. The imitations of Southey, Byron, and Moore are also famous. In Barham's 'Ingoldsby Legends' there is the admirable imitation of "The Burial of Sir John Moore," beginning—

> "Not a sou had he got, not a guinea or note,
> And he looked most confoundedly flurried," &c.

The parody of one of Wordsworth's famous poems appeared in Henry S. Leigh's 'Carols of Cockayne.' It is entitled "Only Seven," and begins thus—

"I marvelled why a simple child,
That lightly draws its breath,
Should utter groans so very wild,
And look as pale as death," &c.

From the same author we have a clever burlesque of a well-known passage in "Lalla Rookh," beginning thus—

"I never reared a young gazelle
(Because, you see, I never tried)," &c.

This poem has proved a great temptation to the parodist: we give two more attempts,—the first by an anonymous writer, beginning—

"I never had a piece of toast
Particularly long and wide,
But fell upon the sanded floor,
And always on the buttered side."

The second is from C. S. Calverley, perhaps the best of all English parodists—

"I never nursed a dear gazelle,
But I was given a parroquet
(How I did nurse him if unwell!),—
He's imbecile, but living yet."

His travesty of Tennyson's "Brook," called the "Tinker," is admirable after its kind—

"I loiter down by thorp and town,
For any job I'm willing;
Take here and there a dusty brown,
And here and there a shilling," &c.

Unlike burlesque, where the subjects remain and the characters reappear the same, though trivialised and degraded, in parodies new characters apply old and high-flown expressions and language to a new subject and an altered case. **Harlequin** (from the F. *arlequin*, It. *arlecchino*, perhaps from O.Fresian *helle kin*, "the host of hell," a troop of demons) was the leading character in a pantomime, in a light spangled dress with a talismanic wand, by means of which he is supposed to be invisible and to play tricks; for

although most of the characters were clothed in the prevailing fashion, there were certain conventional attributes always associated with particular supernatural personages—angels, devils, ghosts, and so on. "A roobe for to go invisible" is one of the items in a list of properties. The word **pantaloon** is generally believed to come from a Greek word *pant-a-lene*, which signifies all-lion, and is believed to have some connection with the patron Saint of Venice —the Lion of St Mark; but if this be so, and if the F. *pantalon* and the It. *pantalone* have all come from this, it is a very great descent, and can only have been given originally as a sort of nickname. Yet so strong is the desire to connect the word with the Lion of Venice, that Lord Byron thought it must have been originally *pantaleone*, the planter of the lion—*i.e.*, the planter of the standard bearing the Lion of St Mark, and supposed to be applied to Venice ("Childe Harold," c. iv. note 9). Whatever the word originally, it was very early employed to describe a ridiculous character in a comedy pantomime, who wore a garment consisting of breeches and stockings all of one piece. It is, I think, on the whole more likely that the word was first applied to the dress which the buffoon wore, for the Italian word *pantalone* properly denotes a tight-fitting garment which covers the whole body down to the feet; so that the well-known character in the Italian comedy received this name because his breeches and stockings were originally made in one piece, and in this case, like the garment invented and used by Herbert Spencer, which he called the woolly bear, it may be that the word has come from the Gr. *pan*, all, and the L. *talus*, the heel or ankle, because it covered the whole body down to the feet. If it be objected that a Greek and a Latin word do not make a proper combination, yet such combinations exist; or it is possible that the word was composed of *pannus*, cloth, a garment, or rags, and *talus*, the heel; the ragged garment in which walked the lean and slippered pantaloon—anything rather than the *all-leon* suggestion. A **buffoon** is almost another name for a pantaloon—one who amuses by vulgar jests and grimaces: the word, through F. *bouffon*, a jester, is from It. *buffare*, to jest or sport—literally to puff out the cheeks, almost synonymous with **clown**

(p. 229). The performances of all these and suchlike are generally characterised by **caricature** (F., from It. *caricatura*, literally an overloaded representation of anything—from *carricare*, to load, or from the L. *carrus*, a car). A **frolic** comes from the root preserved in the Ger. *froh*, joyful, and the suffix *lijk* (English *like*, *ly*). **Drollery** is what excites mirth or laughter—through the F. *drôle*, as in Danish and Ger. *drollig*, funny. The word **fun** itself has probably been imported from Ireland, in which occurs the word *foun*, delight; and **waggery** generally is descriptive of mischievous pleasantry, and is likely derived from wagging the head in derision. Many of these excite laughter from their **ludicrous** associations. This word, coming from *ludus*, sport (already considered, p. 362), denotes a thing which is personally laughable, but does not convey the idea of contempt or pity which the word **ridiculous** does. We speak of a ludicrous situation, but of a ridiculous speech.

## CHAPTER XXVIII.

### MUSIC.

**Music** might have been included under the heading of amusements were it not that in its higher forms it is of a very devotional character, and contemplates the advancement of man's highest good. The word itself is derived through the L. *musica*, from the Gr. *mousike* (*technē* understood), the art of music, or science of harmony—from the word *Mousæ*, the Muses. The name of **antiphon** was given to the alternate chanting or singing in church, from the two Greek words *anti*, in return, and *phone*, the voice, expressing a series of choral responses; whereas an **anthem**, which has been evolved out of the same word, and which originally signified a piece of sacred music sung in alternate parts, now signifies a piece of sacred music set to a passage of Scripture, and sung by all the congregation who can. The **Psalms** is the name given to one of the books of the Old Testament, which, when separately printed, is called the **Psalter**, or Book of Psalms. The word comes through the L. *psalmus*, from the Gr. *psalmos*—lit., a twitching or twanging of the strings of a harp, from *psallo*, to twang; and **psalmody** is the singing of psalms (*psalmos*, and *ode*, a song). The **Hymns** were founded on passages of Scripture, adapted to be sung either with or without a musical accompaniment: the name is derived from L. *hymnus* or Gr. *hymnos*. These hymns corresponded very closely to our Scotch **paraphrases**, which are metrical translations of different portions of Scripture adapted for singing; whereas the spiritual songs mentioned by the Apostle in Colossians iii. 16 really resembled very much our modern hymns, which are not so much translations of Scripture passages as ascriptions of praise

to God for what He has done in creation, providence, and grace. The word **canticle**—from L. *canticulum*, dim. of *canticum*—originally signified a song or ballad of any kind often accompanied with music, and is now generally used with reference to sacred songs; and in the plural, **Canticles**, is used to denote the Song of Sólomon, or, as it is generally termed, the "Song of Songs." We have also the word **chant**, signifying originally a song, but now a kind of sacred music in which prose is sung—through the F. *chanter*, It. *cantare*, from L. *canto*, from *cano*,[1] to sing. The chant was the earliest form of song, owing to the Hebrew temples being of vast extent, and open to the sky: it was therefore necessary, in order to make the voice travel from the worshippers to the priests and *vice versâ*, to pitch it in a higher key, with the result that the monotone style of delivery became firmly established as the most suitable form of reciting prayers in *chorus*. The **Ambrosian chant** is a development of the original form of the chant by St Ambrose, Bishop of Milan in the fourth century, and the **Gregorian chant** a further development of the Ambrosian, introduced by Pope Gregory I. in the year 590. We have also a **cantata**, which is a poem set to music, interspersed with recitative. An **oratorio** is a kind of musical drama, usually founded on a Scriptural subject. The word is Italian in its origin, and this kind of musical drama was so called because it originated with the priests of the Oratory of St Philip Neri, founded at Rome in the year 1540. This word *oratorio* comes from the L. *oro*, *oravi*, *oratum*, *orare*,[2] to entreat, or to speak—from

[1] This verb *cano*, *cecini*, *cantum*, *canĕre*, to sing, supplies us with many words—possibly **canary**; **canorous** birds are good singers. **Cant** was at first a beggar's whine, and hence it came to mean hypocritical talk, or affecting the phrases of any profession. A **canto** is one of the chief divisions of a poem of some length. We have also **chanter** and **chantress** and **chanticleer**. A **chantry** is an endowed chapel where daily masses are said or sung for the souls of the donors, or for such as they appoint. **Accent** and **accentuation** come from this word; to **enchant**, **enchantment**, and **disenchant**; to **descant** on a theme; and some believe in **incantations**. An **incentive** prompts to action. The **precentor** is the leader of the church choir or psalmody; and to **recant** our opinions is formally to give them up.

[2] This verb gives us the following words: **oracle**, **oracular**. An **oration** is an elaborate speech delivered in a dignified manner. An **orator** is a public speaker possessing natural

*os, oris*, the mouth. A **concert** is so called in accordance with the two Latin words *con*, together, and *certare*, to strive, signifying the combined efforts of several persons for the attainment of a desired end, not exclusively in connection with music, but applicable to any other form of human endeavour. Thus a number of persons may be said to act in concert in various ways, but a so-called concert given by one and the same musical performer is decidedly a misnomer. The name of **opera** [1] has been bestowed upon that form of musical drama which is regarded by musical enthusiasts as the crowning effort of human art, since its realisation enlists the several arts of music, poetry, painting, and dancing, to say nothing of the mechanical arts for the production of the various stage effects. An **overture** is the name given to the instrumental music performed before the commencement of an opera, &c., and literally signifies an opening—from the OF. *overture* (*overt*, from L. *apertus*,[2] open, pp. of *aperio*, to open). The word has also to signify a preliminary proposal, as making overtures ; while in ecclesiastical

powers of eloquence, which may be made still more effective by studied elocution. **Oratorical** powers are proved by the effect on the audience. **Rhetoric** is oratory reduced to rules. An **oratory** means also a place for prayer. **Orison** is a prayer or supplication :

"Lowly they bowed, adoring, and began
Their orisons, each morning duly paid."
—Milton.

We **adore** God ; we are moved to **adoration** of Him by the beauties of nature. A man is **inexorable** who turns a deaf ear to every entreaty made to him to lessen the rigour of a particular sentence. The **peroration** means the conclusion or winding-up of a speech.

[1] **Opera** is either the plural of *opus, operis*, work, or the singular *opera, æ*, labour ; but from both the following words are derived, such as **operatic** music, an **operation**—a sort of work which implies rule and purpose ; a law is said to **operate** for the harm or benefit of society ; an **operative** is a skilled workman ; things are **operative** or **inoperative**. An **operator** is one who operates, especially in surgery ; to **co-operate** is to work together in everything about some result. We speak of mutual **co-operation**, of distant **co-operators**, &c. From the L. *opera* comes the F. *œuvre*, which appears in **manure**, **manœuvre** (see *manus*, p. 247, note), and **inure**. By **inurement** and training a man can bear almost anything.

[2] From *apertus* we have not merely **aperient** and **aperture**, but probably the word **pert**. **Pert** seems to be derived from the L. *apertus*, open, then public, or without concealment, or without shame ; but the sense has now degenerated into saucy or impudent or impertinent. **Malapert** had this meaning from the beginning, but it is seldom used now, and **pert** seems to have taken its place.

language in Scotland it signifies a proposal made by the presbytery or synod, and sent up to the General Assembly as an overture to the supreme court. If adopted by the General Assembly, it is then sent down to the different presbyteries, who must by a majority approve of it before it can be passed into an Act. A **madrigal** is an elaborate vocal composition in five or six parts, or a short poem expressing a tender and graceful thought: literally the word signifies pastoral,—It. *madrigale*, from *mandra*, a sheepfold, from L. and Gr. *mandra*, a fold; the affix *gal* from L. *calix*. Some of our old madrigals are as beautiful in language as they are in melody. Several collections were published in the reign of Elizabeth, and in the madrigals of her last years a remarkable sweetness of modulation has always been recognised. **Serenade** is the name given to evening music in the open air, and frequently signifies music performed by a gentleman under a lady's window at night (French, from It. *serenata*, from Prov. *serena*, evensong, from L. *serus*, late).

Among musical instruments the grandest and noblest is the **organ**, a musical instrument with pipes, bellows, and keys—through F. *organe*, from L. *organum* and Gr. *organon*,[1] akin to *ergon*, a work. Perhaps the most impressive musical instrument, next to the organ, is the **violin**, a stringed instrument played with a bow, —F. *violon*, from It. *violino*, from *viola*, from low L. *vidula*. This, however, comes from the L. *vitulor*, *atus*, *ari*, to skip like a calf, to make merry or be playful, from the L. *vitula*, a calf. Our Scotch word **fiddle** seems to come from the same root. We have in AS. *fithele*, and Ger. *fiedel*. A **cello**, as it is called frequently, is short for **violoncello**, a large stringed musical instrument between the viol and the double-bass, held between the knees in playing. It is the Italian dim. of *violono*, a bass violin. The **pianoforte** is

[1] From *organon* we have also **organist**. We have an **organism**, **organic** substances, and **inorganic**. We may **organise** any government, any railway, or other complicated business. We speak of the **organisation** of a church; and a body of rules for the direction of men's minds in the conduct of scientific investigation is sometimes called an **organon**.

so called because it can produce sounds both *piano* (Italian for soft, from L. *planus*, plain, smooth) and *forte*, strong (from L. *fortis*).

Before concluding what we have to say regarding man's mental nature, it is well to bear in mind that **wisdom** consists in the true balance of his mental powers. The word is Anglo-Saxon, and signified then the right use of knowledge.

# CHAPTER XXIX.

## OUR MORAL NATURE.

In addition to his intellectual nature, man possesses a moral nature, which is determined by a moral faculty called the **conscience**. It is the faculty or principle by which we distinguish right from wrong. It is literally the knowledge of our own acts and feelings as to right or wrong. We propose, under the head of man's moral nature, to examine some of those words which relate to (1) Truth and its opposite; (2) Justice and the reverse; (3) Benevolence and its opposite; (4) Self-control and the want of it.

(1) *Truth and its opposite.*—**Truth** is that which is true, or according to the facts of the case. *Trow* was an AS. word meaning to think, to believe, to be convinced of. From this comes **true**, anciently written "trew" (the past participle of "trow," as grew is of grow and knew of know), meaning trowed—*i.e.*, believed firmly. **Truth** (formerly written troweth and troth) is the 3rd person singular of the verb "to trow," describing that which one troweth or firmly believeth. To **trust** is to think or believe one to be true and faithful, and **trustworthy** is worthy of trust. The AS. verb is *trywsian*, to think true, to confide in another. **Troth** is only an older form of the same word, and is still found in the English Church marriage service—"thereto I plight thee my troth"—and also in the word **betroth**, to contract or promise to marry, to affiance, from *be* and *troth*, or truth; so also betrothal or betrothment. To say, then, that truth is just what any man troweth or thinketh, implies that there is no such thing as truth, seeing that no two people think ever alike; but the truth to any man is that which he believes to be true and holds

fast as truth. The Latin word for truth or truthfulness is *veritas*, from *verum*,[1] true. We shall first look at some of those words which are more or less closely connected with truth—such as **accuracy**, that which is done or said with care, from *ad*, to, and *cura*, care. **Exactness** comes from L. *exactus*, a past participle of *exigo*, to drive out, to measure—L. *ex*, and *ago*, to drive. **Precision**, the quality of being precise, comes through the F. from the L. *præcīsus*, past participle of *præcido* (*præ*, before, and *cædo*, to cut), what is cut to the exact size, neither too much nor too little. **Punctuality** is keeping to the exact time—through F. *ponctuel*, from L. *punctum*, a point, from the past participle of *pungo*,[2] which signifies to prick or sting, to make a **puncture**, a small hole. **Sincerity** is also

[1] From *verus*, *a*, *um*, true, and *verax*, *acis*, truthful, we have **veracious**. The thing said is true or not true, but the relator is veracious or the reverse. We speak of the **truth** of a story or history and of the **veracity** of the historian. The **verdict** of a jury (from *dicĕre*, to say) is their decision and answer to any matter legally submitted to them for their determination. We **verify** a quotation. Science guesses the laws of nature and then proceeds to the **verification** of the hypotheses. What may be so tested is **verifiable**. We speak of **verisimilitude** (likelihood) to a narrative—from *similis*, like. **Veritable** means real, genuine, according to fact. **Very** is often used as an adjective—"These are the **very** words"; "the **very** birds are mute." As an adverb it means exceedingly, as a **very** hot summer. **Verily** means in truth or most certainly. We **aver**, and we profess to have had given due proof of our **averments**.

[2] From *pungo*, *pupugi*, *punctum*, *pungĕre*, to prick or sting, and *punctum*, a point, we have **pointer**, **pointed**, **pointsman**. **Poignant** (F.) means piercing, acute, as **poignant** grief and the **poignancy** of satire. A **poniard** is a small dagger. To **pounce** upon is to dash down upon, as a bird of prey with his talons. To **punch** is to drive a hole in something, also to thrust against. A **puncheon** is a stamping tool, also a wine barrel—probably so named from its mark. A **punctilio** is a nice point of exactness in ceremony, conduct, or procedure. We speak of the **punctilio** of further ceremony, of **punctiliousness** of etiquette in some societies, of a **punctilious** observance of forms, &c. **Punctual** had originally the sense of exact. Pitt spoke of **punctual** niceties, and Burnet of **punctual** tediousness. **Punctuality** now means an exact adherence to an appointment, especially to the time appointed. He paid his rent with great **punctuality**, he observes faithfully his engagements. **Punctuation** is performed with four points—the comma, the semicolon, the colon, and the period. A **puncture** is a small round hole. **Pungent** also means sharp and prickly to the taste or smell. We speak of the **pungency** of a radish or ammonia, and of a **pungent** remark. We **appoint** a man his work when he receives his **appointment**. Men are at times **disappointed**, and meet with **disappointments**. **Compunction** is a bitter feeling; but to **expunge** is to strike out, literally with the point of the pen.

another quality of truthfulness, for it is to be in reality what we are in appearance, unadulterated. The word comes to us through F. from L. *sincerus*, clear, pure, with reference to pure honey, which is said to be *sine*, without, and *cera*, wax. Sincerity combines reality of purpose with observance of time, appointments, or promises. A man who speaks what he does not think, or pretends to be what he is not, is **insincere**. **Ingenuousness**, again, is the disposition that hates such dissimulation; **candour** is openness in matters that concern oneself; while **frankness** is openness in those matters that concern others.

We look now at some of those words more closely connected with falsehood or untruth of all kinds; and first the word **false** itself, which, it has been suggested, is connected with the AS. *faldan*, to fold, and L. *plico*,[1] *avi* and *ui*, *plicatum* and *plicitum*,

[1] From this verb we get **pliant**, capable of bending, and **pliable**, capable of being bent about. A stick is **pliant**, a rope is **pliable**. A **ply** is a fold or plait. Small objects may be grasped and bent by **pliers**, a kind of pincers. An **appliance** is a thing applied or used as a means. To **apply** is to lay on, to have recourse to, and we may injure our health by too close **application**. A court may require an **applicant** to appear in person. **Double** (L. *duplex*), **triple**, **quadruple**, **centuple**, mean twofold, threefold, fourfold, a hundredfold; fact and feat are **doublets**, the same word having a **double** form. A **doublet** was originally a garment of two plies, superseded by the waistcoat. A **doubloon** is a Spanish coin, originally double a pistole, and worth about a guinea. A **duplicate** is a second thing like the first. Some merchants keep duplicates of their business letters. **Duplicity** of character consists in pretending to act from motives by which one is in reality not influenced, and sometimes it merely means doubleness. Thus Ruskin speaks of the decoration of some buildings as founded on the duplicity of their idea of substance, one internal, the other external. To **complicate** is to involve in a confused or intricate way. We talk of a **complicated** sentence, of a **complication** of our cases, but of **complex** ideas or the **complexity** of social problems. **Complicity** in an evil deed means having a share in it. A partner in crime is called an **accomplice**. Troops **deploy** (form) in line of battle. To **display** is to spread before the view. We **employ** means, and we can speak both of the **employment** of our time and the **employment** in which we are engaged. An **exploit** is a chivalrous deed. Some mysteries are **explicable**, others **inexplicable**. An **explicit** statement expresses what is meant fully and plainly. To **imply** is to mean what is not expressed. The evidence may be such as to **implicate** several persons. He that denies the providence of God, **implicitly** or by **implication**, denies His existence. A **multiple** of a number contains it an exact number of times. We are **perplexed** when we cannot determine between contending persons or courses of action. A **reply** is an answer to a formal question. **Simple** (cp. L. *semel*, once) means one fold,

*plicare*, to fold, plait, or plat, and *plectĕre*, to weave. But the word occurs very early in all the Scandinavian and Teutonic languages, and it is not easy to believe that the name of so fundamental an idea as that of the false must necessarily have been borrowed from any other. It is difficult to avoid regarding it as indigenous, for we cannot suppose that they did not know what falsehood was, and had to borrow a word from the Latin such as *falsum;* and this word *falsum* is part of the L. *fallo*,[1] *fefelli*, *falsum*, *fallĕre*, to deceive or cheat. As leading on to falsehood, we have **vagueness**, applied to statements wanting clearness or precision, from L. *vagus*, wandering or rambling, and *vagor*, *atus*, *ari*, to wander.[2] **Equivocation** means equally two or more things—from L. *æquus*, equal, and *vox*, *vocis*, the voice, or a word, the use of doubtful words in order to mislead. **Ambiguity** comes from L. *ambigo*, to wander

artless, silly. A **simpleton** is a simple person who is easily deceived. **Simplicity** may arise from ignorance or want of experience. To **simplify** is to make plain. What is involved or intricate needs **simplification**. **Supple** (from *supplex*, bending under, humble, **suppliant**) means easily bending or moulding itself to suit a purpose. To **supplicate** is to beseech—the figure in **supplication** being that of the clasped hands or bended knees: in the **suppliant's** or **supplicant's** entreaty there is usually implied a deep sense of humiliation. Men approach God in a **supplicatory** manner in order to ask a favour.

"They bow and sue for grace with suppliant knee."—Milton.

[1] From *fallo* we get **fallacy** and **fallacious**. Men and their judgments are **fallible**, yet many maintain the **infallibility** of the Pope. South speaks of the truth or **falsity** of things. People who tamper with records are said to **falsify** them, and we speak of the **falsification** of a document. From this root, through the F. (*faillir*), come **fail** and **fault**. We speak of the **failure** of the crops. We call an ungenial temper a **failing**. That is **faulty** which ought not to have been. To **falter** is to fail in steadiness, as when the voice falters from inward emotion. **Default** means failing to do what is due.

[2] From *vagor* we have **vagabond**, an idle fellow having no fixed home, but wandering about without any settled means of making a livelihood. This **vagabond** life is called **vagabondage** or **vagabondism**. **Vagrancy** does not necessarily mean more than wandering without a fixed home, but by a **vagabond** we generally mean an idle wanderer or even a sturdy beggar. As the habits of a wanderer or vagrant are likely to become loose and reckless, this term in course of time degenerated into its present acceptation. The Prince Gonzoga de Castigliono was doubtless not aware of this when, being at table with Dr Johnson, and meaning to be complimentary, he called out to the doctor, "Your health, Mr Vagabond," imagining that to be an appropriate name for the author of 'The Rambler.' A **vagary** is a wandering in the mind, a wild whim or freak.

about (from *ambi*, about, or *ambo*, two, and *ago*, to drive). Ambiguity leaves the sense of an expression doubtful. **Evasion** comes from L. *evādo*, *evāsi*, *evāsum*, *evadĕre* (from *e*, out, and *vado*, to go), avoiding a definite answer, an attempt to escape the force of an argument or accusation; ostensibly answering a question, but really turning aside to some other point. **Prevarication** is literally a spreading of the legs apart in walking, from the L. *prævaricor* (from *præ*, intensive, and *varicus*[1] (*varus*), straddling—see Hor. Sat., I. 3. 47). Prevarication is, then, the shifting about from side to side to evade the truth; to deal with a subject in a straggling, quibbling way, so as to avoid disclosing the truth. Whatever is directly opposed to truth is a **lie** (AS. *lige*, from *leogan*, to lie), but why a falsehood received this name we are unable to discover. Under the head of a lie we may fairly include an exaggerated statement—that is, a statement in excess of the truth. The word **exaggeration** (from L. *exaggeratio*), which primarily signified a throwing up of mounds of earth (from *exaggero*, to throw up earth, to heap or heap up), came, even in Cicero's time, to signify to increase, to magnify, to exaggerate. All are, however, alike derived from the L. noun *agger*, *aggeris*, which signifies anything heaped on the earth, a heap of rubbish of any kind, a military mound, but never in a figurative sense like our word exaggerate. Perhaps the L. word *agger* may have come originally from the two L. words *ad*, to, and *gero*, to carry. The Greeks, however, had a rhetorical figure, still recognised,—**hyperbole**,—which produces a vivid impression by representing things as much greater or less than they really are, an exaggeration (lit. "a throw beyond"—*hyper*, beyond, and *ballo*, to throw). Aristotle says that hyperbole is a figure suited only to a person enraged, or to children who exaggerate everything, whereupon Chevreau pertinently notes: "I suppose, according to this maxim, that the man who said his estate was no larger than a laconic epistle must be set down either as a child or as a very irascible person." An author having boasted of having a large mansion and an extensive forest, a gentleman

[1] **Varicose** veins are so called from their crooked appearance. We have also the word **divaricate**, to branch off.

who knew him said to a friend: "I assure you on my honour that he has not wood enough to make a toothpick, and that a tortoise might make the tour of his house in a quarter of an hour." This is the hyperbole of minimising. The hyperbole of magnifying is the more usual form. Of course hyperbole is often used to make a strong impression, and is not intended to be taken literally, as when Sydney Smith, in his burst of astonishment when told that a young neighbour was going to marry a very fat woman double his age, exclaimed: "Going to marry her! going to marry her! Impossible! You mean a part of her; he could not marry her all himself. It would be a case, not of bigamy, but of trigamy. The neighbourhood or the magistrates should interfere. There is enough of her to furnish wives for a whole parish. One man marry her! It is monstrous. You might people a colony with her, or give an assembly with her, or perhaps take your morning's walk round her—always provided that there were frequent resting-places, and that you were in rude health. I once was rash enough to try walking round her before breakfast, but only got half way, and gave it up exhausted. Or you might read the Riot Act, and disperse her. In short, you might do anything with her but marry her." **Plausibility** is the art of pleasing superficially, a fitness to gain applause (from L. *plaudo*,[1] to clap the hands, to praise, to applaud). **Flattery** comes probably from *flatten*, to smooth

[1] *Plaudo, plausi, plausum, plaudĕre*, to clap the hands. This verb gives us **plaudit**, in pl. **plaudits**, which are an expression of praise, as clapping the hands, beating with the feet, &c. **Plausible** excuses, representations, &c., are those that sound all right but do not satisfy the judgment. **Plausible** persons speak fair. To **applaud** is to express approbation with some degree of excitement, so that it is received with loud applause. The verb is sometimes spelt *plodo*, the diphthong *au* (pronounced *aou*) being contracted into *ō*. This was the popular pronunciation in almost every such case. From this word we have not merely **applause**, in the sense of testifying admiration by clapping with the hands or beating with the feet, but praise loudly expressed in any way. We have also the word **explosion**, which is now used in the sense of a sudden, violent burst with a loud report, as of gun-cotton, dynamite, a bomb, or of gunpowder, which are called **explosives**; but originally, as coming from the verb *explodo*,—*ex*, out, and *plodo*, to clap the hands,—it signified to hiss off the stage, to cry down (as an actor), to bring into disrepute, and to reject (as when we speak of an exploded theory).

down, to make flat, to smooth by a gentle caress, or to soothe with false praise. **Parasitism** is the conduct of a **parasite**, who is literally one who feeds with another (through L. *parasitus*, from Gr. *parasitos—para*, beside, and *sitein*, to feed, from *sitos*, corn), the earning an invitation to the tables of the rich by various acts. **Sycophancy** is the behaviour of a **sycophant** (Gr. *sycophantes*, from *sykos*, a fig, and *phaino*,[1] to bring to light). The name is said to have been given to one who informed against persons who illegally exported figs from Athens, and so acting an obsequious part. The phrase "sucking up to one" seems to have come originally from this practice. Another and probable reason for the name is that it denotes one who brings figs to light by shaking the tree, hence one who makes rich men yield up their fruit by information and other vile arts. **Aspersion** is the act of spreading foul or slanderous reports, but originally and literally signified a sprinkling, as with dust or water, from the verb *aspersus*, besprinkled, from *aspergo*, *aspersi*, *aspersum*, *aspergĕre*, to besprinkle (from L. *ad*, to, and *spargo*,[2] I sprinkle), to sprinkle over; but gradually the verb also came to mean, to cover all over with evil reports, to slander. To **slander** a man is to speak falsehoods about him so as to injure his reputation. The word comes from the Gr. *scandalon*, a snare, also a stumbling-block or offence. It was originally *scandele*, which in OF. became *esclandere*, and then in English *slander*. **Scandal** also comes from the same word. It originally meant a defamatory report without any regard to its truth, as there are always people fond of listening to such scandalous or defamatory talk; but now it has come to signify almost exclusively some

[1] The Gr. verb *phaino* (I show), *phainomai* (I appear), has many derivatives, such as **phantom**, **phantasm**, **phantasmagoria**, **phantasy** or **fancy**, **fanciful**, and **fantastical**; a **phase** or **phasis**; a **phenomenon**, quite **phenomenal**. **Diaphanous** is that which allows light to pass through it. **Epiphany** is a Church festival celebrated on the twelfth day after Christmas to commemorate the manifestation (*epiphaneia*) to the Magi at Bethlehem.

[2] From *spargo*, *sparsi*, *sparsum*, *spargĕre*, to scatter, we have *dispergo*, to **disperse**, to scatter here and there, to separate; and to **intersperse**, to scatter here and there among other things; and **sparse**, thinly scattered.

very serious transgression, bringing a reproach on a man's position or profession. Slander may sometimes originate not in actual speech but in what we call an innuendo. An **innuendo** is an indirect reference or intimation, generally of an unfavourable kind —literally a hint or suggestion conveyed by a **nod**. It is the gerund ablative of the L. verb *innuo* (*in*, to, and *nuo*, *nuĕre*), to nod towards. It is very much the same in meaning as an **insinuation**, which, however, is still more frequently used in an unfavourable sense, the verb meaning to steal into one's affections, to ingratiate, to insinuate oneself—L. *insinuo*, to put or thrust into the bosom (*in*, into, and *sinus*, the bosom). **Sophistry** consists for the most part in using a word in one sense in the premise, and in another sense in the conclusion; and a **sophist** now means a man who employs what he knows to be fallacious reasoning for the purpose of deceit,—a man who spends his time in verbal quibbles or philosophical juggles. When a false argument puts on the appearance of a true one, it is called a **sophism**. It comes from the Gr. word *sophos*, wise, or *sophia*, wisdom. The **Sophists** originally were professional teachers in ancient Greece, who for money gave instruction in what was then known of physical science, in metaphysics, ethics, politics, and rhetoric. They prepared men for public life; but as public argumentation required a knowledge of how the worse might be made to appear the better reason, unscrupulous teachers acquired a bad name, especially when such philosophers as Socrates taught gratuitously. Sophistical reasoning is often so subtle and ingenious that it cannot readily be detected or exposed, but yet we instinctively feel that it is a juggle of words. **Philosophy** comes from the same root, meaning properly the love of wisdom (from *philos*, a lover). Pythagoras was the first philosopher who called himself so, a lover of wisdom: previous philosophers were called sophists—that is, wise men. **Hypocrisy** is literally the acting of a part on the stage, feigning to be what one is not—from the Gr. *hypokrisis*, from *hypokrinomai*, to play on the stage, from *hypo*, under, and *krinomai*,[1] to decide.

[1] From *krino*, I judge, and *krisis*, a deciding, we have **crisis**, the decisive or turning-point in affairs before it is known whether the

Untruthfulness often arises from **cowardice**. Now a **coward** is one literally who turns tail, the word coming through the OF. *couard*, and It. *codardo*, from L. *cauda*,[1] a tail. While cowardice is the general term, we have several varieties, such as craven, dastard, and poltroon. A **craven**, from the AS. *crafian*, to crave, to beg earnestly, to beseech, is so called because he craves or begs quarter or mercy from his antagonist when vanquished. A **dastard** is also a cowardly fellow who shrinks from danger. The word comes from a Scandinavian stem *dast*, literally dazed, and the F. suffix *ard*, stupid through fear. We often hear people speak of **dastardly** conduct, meaning conduct characterised by moral turpitude or great cruelty. This is an abuse of the word, which never signifies anything worse than conduct prompted by terror. A **poltroon**[2] is in the same category, one without courage or

issue will be good or bad. We speak of the **crisis** of a fever, of a political **crisis**, of matters coming to a **crisis**. In this sense also we speak of the **critical** days of a fever. A **critic** is a man who is able to examine minutely and form an exact judgment on such subjects as a literary production, a work of art, &c. A judgment thus passed is called a **criticism** or **critique**. We may be very **critical** in judging of any literary or artistic production, or even **hypercritical** — that is, unduly or over-rigidly critical. A **criterion** is something established and approved, whereby we may form a correct judgment regarding actions, principles, or literary productions.

[1] From *cauda* we have the word **caudal**, pertaining to the tail, as Tyndal speaks of **caudal** nerves and Darwin of **caudal** plumes. A **cue** (F. *queue*) is the tail or end of anything — or sometimes anything like a tail, as in people standing in a cue waiting their turn to get admission into some popular place. The phrase, giving any one the **cue**, is taken from the stage, where a player waits for the last words of the speaker who precedes him, and knows from this end, or cue, that it is his turn to begin.

[2] There is much to be said in favour of Horne Tooke's etymology of this word. He derives it from the L. *pollice truncus*, maimed or deprived of one's thumb—L. *pollex, pollicis*, the thumb, and *truncus*, deprived or mutilated. So that, according to this, a **poltroon** was a man who had deprived himself of his thumb, or had got some one else to cut it off, that he might be rendered unfit for military service. Some doubt has been cast on this etymology, and yet he quotes a passage from 'The Times' newspaper of October 1795, giving so perfect a realisation of the primary idea of poltroon that one can scarcely resist accepting it. "One Samuel Paradise, who had been committed to the house of correction in Kendal, and there confined as a vagabond until put on board a king's ship, agreeable to the late Act, sent for his wife the evening before his intended departure. He was in a cell, and she spoke to him through the iron

spirit—supposed to be literally "one who lies in bed," through the F. *poltron*, from It. *poltro* (for *polstro*), originally a bed, from Ger. *polster*, a bolster. There is a close connection between coward and our word to cower, to sink down, generally through fear, to crouch. Connected with the idea of cowardice is also the word **scoundrel**, from the It. *scondarnolo*, a coward, from *scondere*, to hide, from L. *abs-condĕre* (from *abs*, away, and *condĕre*, to hide), to hide oneself. The It. *scondariole* meant originally a soldier who absconds or skulks at muster-roll.

> "Go! if your ancient but ignoble blood
> Has crept through scoundrels ever since the flood."
>
> —POPE.

**Panic** seems at one time to have signified a contagious emotion, and Shaftesbury, writing in his 'Characteristics' in 1709, says, "We may call every passion panic which is raised in a multitude and conveyed by aspect, or as if it were by contact and sympathy"; and again he says, "There are many panics in mankind besides merely that of fear." It is usual to derive it from *Pan*, the Greek god. Sounds heard by night on mountains and in valleys were attributed to Pan, and hence he was reputed to be the cause of any sudden or groundless fear; but many of the stories more or less elaborated to account for the origin of the expression are obviously invented, and we are strongly inclined to regard the word as coming from the Gr. *pan*, the neuter of *pas*, all, meaning widespread or universal, as the feeling of fear is that which is most contagious and spreads most widely, especially when unreasoning, groundless, or excessive.

(2) *Justice and the reverse.*—**Justice** comes from the L. *jus*,[1] law, and, like the L. *justus*, signified originally what is lawful; but

door. After which he put his hand underneath, and she, with a mallet and chisel concealed for the purpose, struck off a finger and thumb to render him unfit for his Majesty's service."

[1] From *jus*, *juris*, right, law; *justus*, just; and *judex*, *judicis*, a judge, we have **justice, justiciary, judicial, juridical, jury, juror, jurisdiction, jurisprudence, jurist**; also **injury, injure, injurious treatment, justify, justifiable, justification, judge, judgment, judicial, judicious, judicatory, judicature, judiciary**, to **adjudge, adjudication, adjust, adjustment, prejudge, prejudicial.**

gradually it came to mean what we understand by being just, or doing what is just, not only according to human law, but according to the moral law written on our consciences. **Honesty** comes through L. *honestus*, from *honor*,[1] our "honour"; and **impartiality** from *in*, not, and *partialis*, low L. from *pars*.[2] In regard to the rights of others, justice shows itself in such words as loyalty, civility, politeness, urbanity, courtesy, and courtliness. **Loyalty** meant originally faithful to law (F. *loi*, from L. *legatus*, pertaining to the law, from L. *lex*, *legis*,[3] law), and then came to signify loyal or faithful adherence to one's country or sovereignty. **Civility**, which is good-breeding or politeness, comes from *civis*,[4] a

[1] From *honor*, *honoris*, **honour**, we have the word **honest**, which, like the L. *honestus*, in old English meant honourable, actuated by principles of honour. "Provide things honest [*i.e.*, honourable] in the sight of all men" (Rom. xii. 17). In modern English **honest** means fair and straightforward in one's dealings. We speak of **honest** motives, of **honest** inquiry after truth. **Honesty** is the best policy. The opposite of honesty is **dishonesty**. **Dishonour** is disgrace and shame, the opposite of honour. **Dishonourable** means with dishonour; unhonoured, without honour. An **honorary** degree is one intended to confer honour. A **honorarium** is a sum paid to a professional man in recognition of his services.

[2] From *pars*, *partis*, we have the following words: a **parcel** (from *particula*, a little part) means a package or bundle. To **parse** a word, to tell the **part** of speech; to **partake** is to have a part or share of; to **participate** is to have a share in common with others. We speak of the sun and the moon being **partially** eclipsed; of **participles** and of **participial** forms; a **particle**, **particular**, **particularly**, **particularise**, **particularity**; a **partisan**, **partisanship**, **partition**, **partitive**, **partners**, and a **party**. A **portion** is the part allotted, as one's portion in life, a marriage portion. **Apart** means at a greater or less distance. An **apartment** is a room. To **apportion** is to divide in just proportion, to mete out suitably. A **compartment** is a separate part (of space), as a railway compartment. A **department** is a division or branch of a business. To **depart** is to go away; and death is sometimes spoken of as a timely or untimely **departure**. To **impart** is to give a part or share of what is properly one's own. **Proportion** is relative measure. Things are **proportionate** when they are harmoniously adjusted in respect of quantity or degree. Numbers are **proportional** to others when their comparative relation is the same as that of the others; while we have **disproportion** and **disproportionate**. A **repartee** is a sharp, ready, and witty reply. A **retort** is more in earnest.

[3] From *lex*, *legis*, the law, we derive **legal**, **legitimate**, **illegal**, **illegitimate**, **illegality**, **legitimacy**, **legalise**, **legislate**, **legislators**, **legislation**, **legislature**,

[4] From *civis* we have **civic** and **civil** and **citadel**, **civilities** and **incivilities**, **civilian** and **civilisation**.

citizen, or freeman of a *civitas* or city, where they observed the little courtesies in the intercourse of life. **Politeness** might be supposed to be the sort of courtesy shown by those who live in a *polis*[1] (Gr. for city), but there is good reason for believing that the word comes not from the Gr. *polis*, but from the L. *polītus*, past participle of *polio*, to polish; and **urbanity** from *urbs*, *urbis*, a city.[2]

Justice in regard to the merits of others requires respect, reverence, and veneration. **Respect** implies esteem for merit. The verb means literally to look again, or to look back upon, from L. *respicio*, *respexi*, *respectum*, *respicere*—from *re*, back, and *specio*, to look. The word **respectable** literally means looking back upon—a man whom you would look at again by turning round, as being worthy of your regard; which word indeed means very much the same, for regard originally signified to look or gaze —from the F. *regarder*, from *re*, and *garder*, to keep, look after, to hold in respect and affection. **Reverence** is fear arising from high respect, through F. *reverer*, from L. *revereor*, from *re*, intensive, and *vereor*, *veritus*, *vereri*, to feel awe, to revere—that is, to regard with the feelings due to what is sacred. To **reverence** expresses this mental homage, and also the expression of it in an outward way. There is more of worship in reverence, and more of esteem in **veneration**, from L. *veneratus*, pp. of *veneror*. What we venerate is not so far removed from ourselves as what we reverence. **Reverend** is a title given to clergymen. We speak

[1] *Polio*, *ivi*, *itum*, *ire*, to file, polish, make smooth. We speak of a **polished** surface, and also of **polished** manners. A **polite** man is both civil and courteous, and **polished** in his courtesies. To **interpolate** meant first to patch and polish up so as to give a new appearance. It now means to insert a word spuriously in what was written by another. **Interpolations** were sometimes made in ancient manuscripts by transferring marginal explanations into the text.

[2] The **suburbs** of a city are the outlying parts of it, the outlying districts around it which we call **suburban**. **Urban** means belonging to a city; **urbane**, courtesy in manners. **Urbanity** of manners and demeanour makes men agreeable to others and liked by them. We have also **courtesy** and **courtliness**, or court-like manners, from the word **court**, used often for the palace of the sovereign, such manners as are acquired at court; and it also signifies the gesture of salutation or respect used by women, to make a **courtesy**, but generally in this sense spelt **curtsey** or **curtsy**.

of **reverent** behaviour, and of a **reverential** esteem for things sacred.

In regard to the property of others, justice is violated by dishonesty in its various forms of robbery, larceny, burglary, and cheating. The word **robbery** comes from the OF. *rober*,[1] to take by force or violence, to plunder or steal; but this word *rober* comes from a Latin word of the sixth century, the verb *raubare*, signifying to steal, to strip off. "Si quis in via, alterum adsalierit et eum raubaverit," says the *Lex Salica:* that is, "If any one shall assail another on the road and shall strip him." This verb, which is of Teutonic origin (OH.Ger. *roubôn*, mod. Ger. *rauben*), signifies to pillage, to rob. **Larceny**, which is the legal term in England and Ireland for stealing, theft, comes through the F. *larcin*, from L. *latrocinium*, signifying originally military service, and afterwards robbery, highway robbery. This word comes from L. *latro* (Gr. *latris*), signifying a soldier hired for money and discharged at the end of the war. And as these on their return home frequently committed robbery, the word *latro* came to signify a robbery, and *latrocinium*, highway robbery. **Burglary**, which is much more common in our day than ever it was before, was long since described as nocturnal housebreaking with felonious intent, and spoken of as *burgi latrocinium*. It comes to us through the French from the Latin—the F. *bourg*, town, from Ger. *burg* (English *borough*), and OF. *leres*, from L. *latro*, a robber. **Cheating**, or to cheat, is a corruption of **escheat**, from the OF. *eschet*, from *escheoir* (mod. F. *échoir*), from low L. *excadere*—from *ex*, out, and *cado*, to fall or to happen. **Escheat** as a noun was originally property which falls to the State for want of an heir; and **cheat** originally meant an unexpected acquisition or

[1] The remarkable thing is that from the OF. word *rober*, to steal or strip off, is derived the word **robe**, both French and English, a gown or mantle, a long loose garment worn over the dress. The medieval L. *rauba* was the equivalent of the L. *spolium*, which signified originally the skin of an animal drawn or cast off, and then that which a soldier took from a slain enemy, especially arms, spoils; then anything taken from an enemy in war, especially effects, equipment, dresses; then anything obtained by robbery or plunder,—and so the general word ultimately was circumbended into vestments, tunics, robes.

windfall. It seems gradually to have sunk in the world of meaning, and from an unexpected acquisition soon came to signify what was easily acquired; and in one sense the easiest way of acquiring anything is by cheating.

We shall now take some of those words which imply a want of justice, selecting a few of those which are offences against rights and usages, such as **outrage**, violence beyond measure (through French —OF. *oultrage*, from low L. *ultragium*, from L. *ultra*, beyond), a gross violation of the feelings, an offensive insult or attack on the person. We speak of an **outrageous** speech or an **outrageous** crime. To **insult** is to treat with indignity or contempt, and an insult is abuse, contumely. To insult is literally to leap or jump on, to spring at—from L. *insilio* (*in*, on, and *salio*,[1] to leap): an insult consists in words or actions of an offensive or derogatory kind. To call a man a liar or a coward is to insult him. We speak of insults (in triumph) over a fallen enemy, over men's fatuity. Even in Cicero's time the L. verb *insilio* was used in the figurative sense of behaving insolently towards any one, to scoff at, to abuse or revile.

**Affront** is closely connected with insult: it means to insult

[1] From *salio*, *salui*, *saltum*, *salire*, to leap or spring (bearing in mind that the compound verb is *insilio*, *insilui*, *insultum*, *insalire*), we have **salient**, springing or bounding, and then prominent, conspicuous. We speak of the **salient** traits of a man's character, or the **salient** points of an argument. To **sally** is to issue suddenly, as when besieged troops make a sally or sudden rush from their fortified place. A **salmon** (L. *salmo*) is, as we have seen, literally a leaper (p. 47). To **assail** is to attack energetically. To **assault** is to attack in a more offhand way. **Desultory** studies or reading and **desultory** remarks are rambling and unconnected. An **exile** (L. *exsul*, now derived from *salio*) is one banished from one's native country or home. Exile may be honourable. To **exult** is to rejoice exceedingly, to be glad above measure. A man's bosom swells with **exultation**. We are **exultant** at the news of a victory. Men **resile**—that is, recoil or start back—from their previous intention. Johnson speaks of the common **resiliency** (or **resilience**) of the mind from one extreme to another. **Results** and consequences are different forms of effects. A cause has an effect which is generally thought of as immediate; the consequences are more remote, springing perhaps from the immediate effect. The results include the sum of **all**. A person makes a **somersault** (lit., an overleap) when he throws his heels over his head and alights again on his feet. This word is a corruption of the F. *soubresaut*, It. *soprasalto*, from L. *supra*, over, and *saltus*, a leap—of course from *salio*, to leap.

openly, to meet front to front—through F. *affronter*, from L. *ad*, to, and *frons*,[1] *frontis*, the forehead. **Impudence** signifies literally want of shame, shamelessness, from the impersonal verb *pudet*,[2] it shames. **Interference** is a coming into collision, an intermeddling, literally a striking in between—through OF., from L. *inter*, between, and *ferio*,[3] to strike. In our practical use of the word, interference is always something offensive. **Impertinence** is literally "not belonging to the place or person," not pertinent, and hence impertinent—from L. *in*, not, and *pertinent*, from L. *pertineo* (see p. 50), to belong to. **Intrusion** is an offence of a similar kind, and means a thrusting of oneself in where one has no business to be—from *in*, in, and *trudo*, *trusi*, *trusum*, *trudĕre*,[4] to push or thrust.

Injustice in governing is described by such words already considered as tyrannical, despotic, and also **austere**—from Gr. *austeros*, bitter, harsh, from *auo*, to dry up or parch, hence harsh or bitter, as the effect produced in the mouth by a parched dry feeling. As regards injustice on the part of the governed, we have treachery, treason, sedition, insurrection, rebellion. **Treachery** is faithlessness, from the OF. *trecherie* (F. *tricherie*), from *trecher* (F. *tricher*—from Dutch *trekken*, to draw). **Treason** is a betraying of the

[1] From *frons* we have the **front**, **frontage**, **frontispiece**, **frontier**, **frontlet**. To **frounce** (old form of **flounce**) is to wrinkle, curl, or plait. "Buff coats all **frounced** and broidered o'er" (Scott). Ladies may wear **flounces** on their frocks. To **confront** is an energetic word meaning to face; men **confront** their opponents; **effrontery** is shameless impudence, as when a person asks a favour of one whom he has wronged.

[2] From *pudet* we have also **repudiate**, to put away what others would connect with us, to disavow strongly. The term **repudiation** was at one time employed in the sense of divorce.

[3] From *ferio*, *ferire*, to strike, we have a **ferule**, a rod for punishing children, and in ancient times for slaves.

[4] From *trudo*, *trusi*, &c., we have **abstruse**, thrust away from common or easy understanding, as abstruse ideas. To **extrude** is to thrust out or to push out. **Obtrude** differs from **intrude** in this, that while unwelcome and uncongenial persons or things **intrude** themselves, because though they are not wanted they come,—self-asserting persons and irresponsible thoughts **obtrude** themselves, they come in spite of us. **Intruders** are uninvited, their coming is intrusive; **obtruders** force their way with obtrusive boldness. We also speak of the **obtrusion** of crude opinions on the world; of **intrusionists** and **non-intrusionists**. To **protrude** is to shoot forward, to be thrust forward. Motion which thrusts forward is called **protrusive**.

government or an attempt to overthrow it—from OF. *traison*, F. *trahison*, from *trahir*, from L. *trado*, to give up, betray (from *trans*, across, and *dare*, to give); and what is handed down from generation to generation is called **tradition**. **Sedition**, L. *seditio* (from *se*, apart, and *eo*, *ivi*, *itum*, to go), is a going apart. **Insurrection** is literally a rising up against authority—from L. *insurgo*, from *in*, upon, and *surgo*,[1] to rise.

(3) *Benevolence and its opposite.* — **Benevolence**, which has now come to signify **beneficence**, etymologically means goodwill or wishing well—from *bene*, well, and *volo*,[2] to wish; while beneficence is from *bene*, well, and *facio*, to do, and means doing well, bountiful kindness to others and active goodness. From *bene*, well, we have **benediction** (with *dicere*) and **benefaction** and **beneficence**. A **benefit** is some good conferred on another, and he who confers it is a **benefactor**. Early rising and exercise are **beneficial** to health. Parsonages, vicarages, manses, and some other ecclesiastical livings, are called **benefices**, and the clergymen who hold them are called **beneficed**. **Benignity** is from *bene*, well, and *genitus*, born. We generally speak of rich and powerful people rather than of poor people as **benignant**; we also speak of the **benign** influence of the seasons. The opposites of benevolence are very strongly marked, being derived from L. *male*, badly, or *malus*, bad. A **malefactor** is an evil-doer—from L. *male*, badly,

[1] From *surgo*, *surrexi*, *surrectum*, *surgĕre* (for *surregĕre*—*sub* and *regĕre*), we have the **source** of a stream; **surges**, great swelling waves, "the **surging** waters like a mountain rise." When people take up arms or rise in rebellion against the governing power in the country, they are called **insurgents**. **Resurrection** means rising again, especially rising again from the dead.

[2] From *volo*, *volui*, *velle*, to be willing, and *voluntas*, freewill, and *voluptas*, pleasure, we have several important words. The **will** is the mental power; **volition** is the putting forth this power in act. All our actions not done under compulsion are **voluntary**, whatever be their motive; but we may do them unwillingly—that is, we may be averse to do them. The motion of our heart and internal organs is **involuntary**. A **voluntary** in religious matters is one who proposes to have religious matters supported by **voluntary** contributions. A **volunteer** is one who enters the military service from free choice. People are also said to **volunteer** to do any work. A **voluptuary** or **voluptuous** person is one devoted to sensuous pleasures. **Malevolent** persons, again, are ill-disposed to others. **Malevolence** is less strongly personal than malice or malignity.

and *facio*,[1] to do. **Malice** is badness literally, ill-will, spite, disposition to harm others—through French from L. *malitia*, from *malus*, bad, originally dirty, black, from Gr. *melas*, black. **Malignity**, extreme malevolence — from *malign*, of an evil nature or disposition towards others.

Closely connected with benevolence is that which has so largely usurped the name of charity, viz., **alms-giving**, a word which signifies relief given out of pity for the poor, and comes from the AS. *almæsse*, through late L. from *eleemosyne*, from the Gr. *eleos*,

[1] From *facio, feci, factum, facĕre*, we have so great a multitude of words that we can merely enumerate them without giving their special meanings. (From this verb also we have L. *facilis*, easy.) A **fact** is a thing which really took place; a **faction**; a **factious** opposition; **factitious** means not real, but **artificial**; a **facsimile**, an exact copy; a **factor**, a **factory**; a **factotum**, a person employed to do all kinds of work. A **faculty** is a natural power. To **fashion** is to shape, mould, or arrange the form. **Fashion** means the arranged make (F. *façon*, L. *factio, onis*); **feasible, feasibility**. A **feat** is an exploit, but on a small scale. A **feature** is the make of lineaments of the face. A **fetish** or **fetich** (F. *fetiche*, Port. *fertico*) is a name given by the Portuguese to the roughly made idols of Africa. A **fiat** means in Latin, let it be done, and expresses a sovereign and effective command. **Fit** is either the obsolete feat, the OF. *faict*, formed for, neat, or it is a Norse word; **fitness** denotes every sort of adaptation. **Affair** is properly *à faire* (F.), something to do. That which **affects**, takes **effect** upon the condition. We speak of an **affectation** of contempt when it is not really felt, and of an **affected** manner which is not natural. We listen to an **affecting** address, and there are people who are **disaffected**. We speak of **disaffection**. Fear and hope are **affections** of the mind. A **comfit** is a seed coated with sugar. A **confection** is any preparation of fruit with sugar. A **confectioner** makes and sells such **confectionery**. To **counterfeit** is to make a copy with intent to deceive or cheat. We all know what is meant by **defeat, defect, deficiency, deficit**. We **effect** a purpose in spite of difficulties, and we **effectuate** our desires. A man's **effects** are his personal estate, often all he has **effected** during his life. We speak of an **efficient** cause, of the **efficiency** of an institution, and of an **effective** or **effectual** remedy; also of **efficacious** and **inefficacious**. We have **infectious** diseases through **infection** passing through the air. An **office** is any special duty or charge, and to **officiate** is to perform **official** duties. An **officious** person is unduly forward. The **olfactory** organs are those used in smelling; and we have **perfect** and **imperfect** and **pluperfect** and **defective, proficient** and **proficiency, profit** and **unprofitable**. A **refectory** is a place for refreshments, originally in convents and monasteries. To **suffice** or be **sufficient** means to be enough to meet a demand: a man may have a **sufficiency** of friends to pay a debt, he may wear **sufficient** clothing, he may be **sufficiently** well read in a subject to teach it; and a **surfeit** means an excess in eating and drinking.

compassion, whence the word **eleemosynary**. **Charity**, however, which properly signifies love, comes from the L. *caritas* (F. *charité*), from *carus*, dear (i) in the sense of high price or value, and (ii) of great worth or value, beloved. Surprise has been expressed that in 1 Cor. xiii. the Authorised Version should have rendered the Greek word by charity and not by love, but about that time (1611) there was a feeling against the use of "love" in the language of religious feeling. On the other hand, the Revised Version never uses the word "charity," and in the twenty-nine cases where it occurs in the Authorised Version, it is always rendered "love" in the Revised Version.

Among dispositions which are helpful to the exercise of the benevolent affections are agreeableness, affability, and obligingness. **Agreeableness** is the quality of pleasing—from F. *agréer*, to accept kindly, from L. *ad*, to, and *gratus*,[1] kindly. **Affable** means easy to speak to—from L. *affari*, from *ad*, to, and *for*,[2] *fatus*, *fari*, to

[1] From *gratus*, pleasing, or *gratia*, derived from it, agreeableness, we have **grace**, favour shown towards those who have offended. We speak of the **grace** of a person's behaviour, or the **gracefulness** of an orator's action. **Gracious** means kind to inferiors as well as to those who have no personal claim, and we speak of an **ungracious** refusal. Sometimes people prove **ungrateful** and show their **ingratitude**. **Gratitude** may be too deep for words. To **gratify** means to please in a high degree. The well-doing of those connected with us is a great **gratification**. **Gratis** means for nothing. A **gratuity** is a free gift; and the blessings of heaven are **gratuitous**, and so we speak of a **gratuitous** assumption. **Agree** expresses harmony in taste, statement, purpose, &c.; and **agree**, **agreement**, **agreeable**, and the opposites **disagree**, **disagreement**, **disagreeable**, come from *gratia* through F. To **congratulate** (L. *gratulari*) a person on any piece of good fortune is to wish him joy. We speak of a **congratulatory** letter or address. To **disgrace** is to deprive of respect or favour. **Disgraceful** conduct causes a man to lose the respect of others. We **ingratiate** ourselves with a person or into his favour when we gain his favour by proper means: base persons insinuate themselves or steal into the favour of their superiors.

[2] From the verb *for*, *fatus*, *fari*, to speak, and *fabula*, a story, we have a **fable** and a **fib** and **fabulous**, not historically true. **Fate** means literally what has been spoken and thus decreed, and hence it means what must come to pass. An event is **fated** when it is doomed to be. It is **fatal** when it is actually productive of death. We have **fatalism**, **fatalist**, and **fatality**. A **fairy** is a being that charms as witches do. To **confabulate** is to talk familiarly or chat together. **Ineffable** things are unutterable things, incapable of being expressed in words through their admirable qualities. An **infant** means one not speaking. **Infantry** means foot-soldiers, for the general

speak to. **Obligingness** is the disposition to oblige or to confer favours—through French from L. *obligo*, *obligātum*, from *ob*, and *ligo*,[1] to bind and to oblige. It is literally to bind or constrain by some favour rendered, but now to do a favour to one without any thought of laying him under any obligation. The outward expression opposite to benevolence is often annoying, provoking, tantalising. To **annoy**, to trouble or vex, is from the F. *ennuyer*, It. *annoiare*, from the L. *in odio*[2] *esse*, to be hateful to, literally to be in hatred (Sp. *enojo*, old Venetian *inodio*, vexation). Another word which is often used, but incorrectly, in almost the same sense, is the verb to **aggravate**, from the L. *aggravare*, to make heavier, to add to the weight (from *ad*, to, and *gravis*, heavy), as when we speak of aggravating the offence, or when we say that injury is aggravated by the addition of insult. An insult may be aggravated by being offered to a man who is courteous and kindly, as it may be palliated by being offered to a brute and a bully; but it is a misuse of the word to employ it in the sense of to provoke to anger, to vex, as in such expressions as "He aggravates me by his impudence," for he angers me, or "Her martyr-like airs were

addresses them as lads! *mes enfants*. What is **nefarious** is too impious to be spoken. So **preface** is something spoken by way of introduction, and some **prefatory** remarks are generally made before the proper subject is handled.

[1] From *ligo*, *avi*, *atum*, *are*, to bind or tie, we have many derivatives—*e.g.*, a **league**, a union, a confederacy for mutual interest and support. An **alliance** is for the sake of harmonious action. **Liable** means bound by law, or capable of being acted on. We speak of a bankrupt's **liabilities**. We have also **ligaments** and **ligatures**. To **alloy** (formerly **allay**=*alligare*) is to mix a baser metal with a more precious one. When we speak of gold 18 carats fine, we mean that in 24 parts 18 are pure gold, and 6 are **alloy**. (**Carat** comes from Arabic *girat*, a small weight.) To **disoblige** is to displease by refusing to do an act of kindness, or to be accommodating. To **rally** is to reassemble (re-ally) and re-form for a fresh effort. **Religion** means the discharge of our duties to God; it also denotes any system of religion, true or false. We have **religious** duties, **religious** edifices, **religious** sects, and **religious** wars.

[2] From the noun *odium*, hatred, we derive the English word **odium**, which signifies general dislike. **Odious** measures, &c., are such as bring **odium** on a government. A person's conduct may also be an **annoyance**. **Ennui**, borrowed from the French, means langour of mind, listless weariness, arising from want of occupation and want of interest in what is going on. **Noisome** means injurious to health, as **noisome** effluvia and the **noisome** pestilence.

very aggravating," the right word being "irritating," or "Some speeches grated upon and aggravated him more than he could bear": so also with the cognate word **aggrieve**. To **provoke** is to excite to anger, but literally and originally to call forth—from *pro*, forth, and *vocare*, to call (p. 125); but as what we call forth is generally anger, this has come to be its usual meaning, though it was not always so. The Authorised Version of the Bible (1611) was made at the time when the meaning of the word was just beginning to change for the worse, and so we find it there in both senses. In one passage (Eph. vi. 4) we read, "And, ye fathers, provoke not your children to wrath: but bring them up in the nurture and admonition of the Lord"; and in another passage (Col. iii. 21), "Fathers, provoke not your children to anger, lest they be discouraged." "Let us consider one another to provoke unto love and to good works" (Heb. x. 24). To **tantalise** is to tease or torment by placing a desirable object just within reach but not allowing the person to get it. The word comes from Tantalus, a mythical king of Phrygia, who for divulging the secrets of his father, Jupiter, was condemned to be put up to the chin in water, with choice fruits hanging above him, all of which withdrew themselves in proportion as he attempted to reach up to them, while the water receded as he struggled to drink.

(4) *Self-control and the want of it.*—This word **control**, signifying restraint, check, or command, comes from the F. *contrôle*, from *contre-rôle*, a duplicate register for checking the original. To control thus means primarily to keep a duplicate or a check on a roll, and hence it means to govern or regulate men's actions, wills, or appetites. The word **roll**, or F. *rouler*, meant originally to hum like a wheel, then to be formed into a roll or cylinder, and then that which was rolled up or wound into a circular form, as paper often was, especially a register,—thus coming through the OF. *roeller* (F. *rouler*), from the low L. *rotulare*, from L. *rotula*, a little wheel, and this from L. *rota*,[1] a wheel. (i) The quali-

[1] From *rota*, *rotæ*, a wheel, we have not only to **roll**, but to **rotate**, to move round a centre. We speak of the earth's **rotation** round its axis in twenty-four hours; of **rotatory** movements and **rotary** steam-engines. **Rote** means frequent repetition without attention to the meaning; to know or repeat a thing by rote is an operation of

fications for self-control are decision, determination. **Decision** is the settling according to one's judgment, the making up one's mind—through F. *décider*, from L. *decidere*, from *de*, away, and *cædo*,[1] *cæsum*, to cut; hence to settle a dispute in the shortest manner by cutting away, and so settling its fate. **Determination** comes from L. *determino*, to enclose within boundaries, and then to end or finish—from *de*, and *termino*, from *terminus*,[2] a boundary, a limit, that which prevents it from extending farther, the boundary line which is not to be passed. (ii) The control of the bodily appetites is secured by temperance, moderation, sobriety, abstemiousness, and abstinence. And first of **temperance**. We speak of a man being moderate in his desires, and temperate in his gratification of them. No very good explanation can be given of how the word came to bear this meaning. *Temperantia*, from which the word temperance comes, is itself derived from *tempero*, to observe due measure in a thing; and there seems little doubt that *tempero*[3]

mere memory, not of intelligence. **Rotund** means round, but it is applied only to solid bodies. We speak of the **rotundity** of a turnip or of the earth. A **rowel** (F. *rouelle*) is a small wheel (a spur). Some men's passions are allowed to become **uncontrollable**, and there is a **controller** of the accounts.

[1] *Cædo, cecīdi, cæsum, cædĕre*, to cut or kill. If we remember that in its compounds the *æ* becomes *i*, we find the following words derived from it: **cæsura**, a pause in a verse, generally when the last syllable of a word is cut off, and metrically connected with the next word. From this root probably come **scissors** and **chisel**. There is a **concise** style, and we may have a decided preference for it. There have been **decisive** victories, and there have been **parricides, fratricides, matricides**, and **suicides**. The surgeon makes an **incision** when he cuts into the flesh. There are **incisive** remarks and **incisor** teeth. **Precise** has the idea of going straight to the point; there is **precision** of thought, and **preciseness** often denotes an excess of nicety.

[2] From *terminus*, a limit or boundary, we have a **term, terminate, terminology**, and **interminable**. A railway **terminus** is the first or last station of a railway, while **conterminous** means the same bounds, bordering upon. **Predetermination** is the determining beforehand. We speak of the **determinate** counsel of God; while to **exterminate** is to root out or destroy; and we speak of the **extermination** of error, or of weeds from a field.

[3] From *tempero, avi, atum, are*, to apportion, to regulate, to qualify, we have **temper**, the due mixture of qualities; to **temper** with is to meddle with unfairly. There may be **intemperance** in eating and drinking. A man's **temperament**, as we have seen (p. 10), is his peculiar physical or mental constitution. The **temperature** is the degree of heat or cold; to **attemper** is to regulate or grind in due pro-

comes from *tempus*,[1] *tempŏris*, time, from Gr. *temno*, *tempo*, to cut, from root *tem*, to cut, and so signifying a bit cut off, a portion of time. **Moderation** is a word of very much the same meaning: it means not excessive, literally keeping within measure or bounds—from L. *moderor*, *moderatus*, to give or set a measure to a thing, from L. *modus*,[2] a measure or standard of a thing. **Sobriety** is habitual temperance. The word **sober**, in L. *sobrius*, means free from drunkenness, *sobrius* being from *so* or *se*, apart, and *ebrius*, drunk, from which we have the words **inebriety** and **inebriation.** **Abstemiousness** is from L. *abstemius*, from *abs*, without, and *temētum*, wine; while **abstinence** signifies literally the withholding or refraining from —F. *abstenir*, from L. *abs*, from, and *teneo*, to hold.

*Lack of self-control* (i) *as displayed in want of energy.*—**Energy** itself is from Gr. *energeia*, from *ergon*, a work, and signifies strenuous work. Energy had first the meaning of inherent animate force: it then came to mean living power, forcibly exerted by beings possessed of will. The opposite of energy is apathy,

portion; and we speak of particular **distempers** of animals and of the human mind.

[1] From *tempus*, *temporis*, time, we have **temporal**; the **temporalities** of a sacred office are the secular possessions of it. **Temporary** means lasting for a time only. To **temporise** is to yield to circumstances. A **tempest** is a violent storm, and we speak of **tempestuous** weather. **Tense** is the grammatical distinction of the time of an action. **Contemporary** means living or existing at the same time. Movements are said to be **contemporaneous**, or to occur **contemporaneously**. What is said or done on the spur of the moment is said to be **extempore**. We speak of an **extemporary** or **extemporaneous** discourse; also of **extemporising** a speech—that is, speaking it without preparation of the words. The **temples** (L. *tempora*) are the flat portions of the sides of the head above the cheek-bones.

[2] From *modus* we have a **mode**, or regular manner. A **model** has the idea of a perfect pattern. A thing is **modern** which belongs to the present order (**mode**) of things. **Modesty** is the absence of all tendency to over-estimate ourselves, also purity of behaviour. A **modicum** of sense is a small quantity of it. To **modify** a thing is to change its quality slightly. In a long life a man's opinions admit of various **modifications.** Words and sounds are **modifiable.** **Mood** means the manner of inflecting a verb to show how an action is presented. We **modulate** the voice, and we speak of the various **modulations** of musical sounds. A **mould** (F. *moule*, L. *modulus*) is the cavity or shape in which metals, &c., are cast. We **accommodate** ourselves to circumstances, but we prefer when **accommodation** is provided at an inn. A **commodious** (L. *commodus*) house means a convenient one. To **incommode** is to put to inconvenience. To **remodel** is to fashion again.

lethargy, laziness, listlessness, indolence, supineness. **Apathy** is literally want of feeling or indifference, from Gr. *a*, privative, and *pathos*, feeling (note, p. 139). **Lethargy** signifies heavy unnatural sleepiness or sluggish indifference, through French from L. and Gr. *lethargia*, drowsy forgetfulness, and so we speak of a deep lethargy, and of lethargic indifference; but lethargy comes from Gr. *argos* (idle), and *lethe*, forgetfulness, from *lethe*, the old form of *lanthanein*, to lie hid or to forget. *Lethe* is also the name of one of the mythological rivers in the infernal regions, said to cause forgetfulness of the past to all who drank of its waters. It is of importance in using the word to remember that it consists of two syllables, otherwise ludicrous mistakes occur, of one of which I was a hearer. It was in the early days of the use of chloroform, and a distinguished professor of surgery delivered a lecture on its nature and uses. He gave an exceedingly clear and interesting account of the method of its administration, tracing it up to when the person inhaling it had come fairly under its influence. "The patient may now be said to have drunk of the Water of Leith"! The effect was irresistibly ludicrous on all who knew that the Water of Leith had at that time a most unsavoury reputation for evil smells, and as a filthy and polluted stream, and we certainly pitied the patient. **Laziness** is a slothful habit of body and disinclination to work, from ME. *lasche*, from OF. *lasche* (F. *lâche*), slack, weak, from L. *laxus*,[1] slack or loose. **Listlessness** means having no desire or wish, from *list* (a word frequently in use in writings of the seventeenth century), to have pleasure in, to like or please, to choose, from AS. *lystan*, to desire, and suffix *less*, which signifies free from or without—"the wind bloweth where it listeth." **Indolence**, denoting a love of ease and culpable aversion to active effort, if not from the L. *indoles*, the disposition,

[1] From *laxus*, slack or loose, we have to **lease**. To lease a tenement or a farm is to let it (to let it go, *laxare*) for a term of years. A **leash** is a loose thing or rope for holding in a dog. Shakespeare speaks of being "leashed in like hounds." We speak of **lax** principles and of **laxity**, a **laxness** of discipline, also of **laxative** medicine. A **prolix** statement is one of wearisome length. To **relax** is to loosen or unbend any physical or mental force by a pleasant walk or by some suitable state of occupation. Such **relaxation** gives relief after effort. To **release** is to set free from what binds. We speak of a **release** from prison, from pain, and from an obligation.

comes from *in*, not, and *dolens*, part. of *doleo*,[1] to suffer from or grieve, so that it signified literally and originally free from pain or trouble. **Supineness**, the absence of interest or indifference, signifies literally lying on one's back, from L. *supinus*,[2] from *sub*, under, and this from Gr. *huptios*, from *hupo*, under.

*Lack of self-control* (ii) *as displayed in defective will-power and misapplied energy.*—We have impulsiveness, caprice, vacillation, obsequiousness, precipitation. **Impulsiveness** is acting on a sudden excitement but not continuous effort—from *impello*, *impulsum*, from *in*, on, and *pello*, to drive (see note, p. 25). **Caprice** seems to come from L. *caper*, *capri*, a he-goat. To **caper** is to dance about in sport, to skip about (as a goat); and caprice means the acting from the slightest preference of the moment, not from fixed principles or deliberation. **Capricious** persons are ever variable. **Vacillation** (from L. *vacillare*, to waver) means hesitation, uncertainty. For **obsequiousness** see p. 150. **Precipitation** means rash headlong haste, rushing headlong—from L. *præ*, before, and *caput*,[3] the head.

[1] From *doleo*, *dolui*, *dolitum*, *dolēre*, to grieve, we have **doleful**, meaning exciting or expressing sadness. We speak of a **doleful** countenance, a **doleful** sight, sound, or story. **Dolorous** means full of wretchedness. To **condole** with is to express sympathy or to grieve with one. Steele speaks of one whose congratulations and **condolences** are equally words of course.

[2] **Supine** is also the name given in the Latin grammar to the verbal form in *um* and *u*, so called perhaps because, though furnished with case endings, it falls back on the verb.

[3] From *caput*, *capitis*, a head, we have **cabbage**, so named from its round head (OF. *cabus*, from It. *capuccio*, a little head). **Cadet** (OF. *capdet*, low L. *capitellum*, a little head) was a younger son, so distinguished from the eldest son, who was or was to be the head of the family. **Cadets** are the lowest grades of commissioned officers. The word **cadet** has been shortened into **cadie** and then **cad**, a strong word for a mean, vulgar fellow, irrespective of social position. A **cap** is a headdress. A **cape** is a headland. The **capital** is the head or principal town of a country. A man's **capital** is that with which he trades; a **capitalist** has large funds for trading. **Capital** punishment is death. A town **capitulates** when it surrenders on terms, the heads of the agreement being first settled. A **capitation** tax is a tax per head—*i.e.*, payable by every individual. **Captain** is the head of a company, and in the navy commands the ship. The word **cattle** is short for capital, as anciently cattle formed the chief part of a man's property or capital, and so we still speak of a man's goods and **chattels**, both words meaning the same thing: so also we have a **chapter**, **chief**, and **chieftain**. What is **achieved** (F. *achever*, to

(iii) *As to ill-regulated will power*, we have obstinacy, contumacy, stubbornness. **Obstinacy** is an excess of firmness, from L. *obstino* (from *ob*, in the way of, and *sto*, to stand). **Contumacy** is obstinate disobedience, from L. *contumacia* (from *contumax, ācis*, insolent, from root *con* and perhaps root *tem* in L. *temno*,[1] to despise). **Stubbornness** expresses immovable fixedness of opinion, and means literally "fixed like a stub," a **stub** being the name given to the stump left after a tree is cut down (from the AS. *styb*, akin to L. *stipes* and Gr. *stypos*, a stem, a stake).

(iv) *As to the appetites.*—An **appetite** is a natural desire (L. *appetitus*, from *appeto—ad*, to, and *peto*, to seek: see in p. 172). As regards the appetite expressed by hunger, a man may be an epicure, a gourmand, or a glutton. An **epicure** was so called from the Gr. *Epicurus*, who taught that pleasure was the chief good, but now signifies one who is devoted to the luxuries of the table, but who is at the same time very dainty about his food. A **gourmand** is a French word signifying one who eats greedily. The origin of the word is unknown. The verb, anglicised "gormandise" as early as the sixteenth century, signifies to indulge in the pleasures of the table to excess, to devour greedily. A **glutton** is one who eats to excess (F. *glouton*, from L. *glutio*,[2] to swallow, from L. *glutus*, the throat). As regards thirst, we have intoxication and inebriation. **Intoxication**, which now signifies the condition of being drunk, originally signified the state of being poisoned, and perhaps not so much by what was taken through the mouth as by poison ingested

bring to a head) is something grand. An **achievement** is the result of heroic and painstaking effort. We have **decapitate**, to behead; the **occiput**, the hind head. We have **precipice** and **precipitous**, and to **recapitulate** a subject is to go over the heads of it, to sum up the principal things spoken or written.

[1] From *temno, tempsi, temptum, temnere*, to despise or slight, we have **contemn** and **contemptible**, **contemptuous** and **contempt**; **contumely** is the **contemptuous** treatment of another to his face, while **contumelious** treatment is not confined to words.

[2] From *glutio* or *gluttio, ivi, itum, ire*, to swallow, we have the English word to **glut**, signifying to fill to excess, as in Byron, "Arise, ye Goths, and glut your ire." We speak of a **glut** of the market, meaning a superabundant supply. A **gluttonous** person is one who gorges himself with food. Milton speaks of "their sumptuous **gluttonies** and gorgeous feasts." **Deglutition** is the act or power of swallowing.

into the body. There is no early Latin word for intoxicate, but there is a low Latin verb *intoxico*, which is derived from the word *toxicum*, which was taken from the Gr. *toksicon*, where we have to look for its meaning, which was a name given to a poison in which arrows were dipped. It is supposed to have been some poison of the nature of laudanum. But the name was given to it from its connection with arrows. The Greek word *tokson* signifies a bow, and the adj. *toksicos* signified relating to arrows, or skilled in archery, and we have the word **toxophilist**, which signifies fond of archery. **Inebriation** also signifies drunkenness. It comes from the L. *ēbrius*, drunk; but the *in* prefixed rather intensifies than negatives the meaning of the simple word. **Sober** is from the L. *sobrius* = *sōebrius*, not drunk.

**Pride** shows a want of proper self-control as a personal quality, as manifested in its external display and in the treatment of others. As a personal quality we find haughtiness, arrogance, dogmatism, and vanity, presumption, ambition. **Haughtiness**, from haughty, ME. *hautein*, from OF. *hautain*, *haut*, high, from L. *altus*,[1] high. **Arrogance**, an undue assumption of importance, claiming unduly, from *arrŏgo*, from *ad*, to, and *rogo*,[2] to ask or claim. **Dogmatism** is the repulsive, overbearing, and positive assertion of opinion—from Greek for opinion, but this from *dokeo*, to think (see p. 78). **Vanity** is from L. *vanus*,[3] empty. **Ambition**, the desire of power,

[1] From L. *altus*, *alta*, *altum*, high, we have an **altar** (L. *altare*), an erection made for sacrifice; **altitude**, a more scientific word for height. To **exalt** is to elevate to a dignified or important position. **Exaltation** is the opposite of humiliation. **Hauteur** is a haughty tone, a haughty and imperious temper. A **hautboy** (pronounced *hoboi*) is a wind instrument of music, so called from its high tone.

[2] From *rogo*, *avi*, *atum*, *are*, to ask, we derive not merely **arrogate**, to claim haughtily some pre-eminence, but **abrogate** and **abrogation**, to **derogate** and **derogatory**, **interrogate** and **interrogatory** The **prerogative**: one of the king's prerogatives is to prorogue Parliament—that is, to adjourn it to another session. **Prorogation** means literally asking forward. **Supererogation** means properly the paying out of the Treasury more than has been asked for and obtained from the people. Works of **supererogation** mean the performance of more duties than are supposed necessary for salvation, more than there is a moral necessity laid on us to do.

[3] From *vanus*, *a*, *um*, we have **vain** itself and **vanity**. To **vaunt** one's wealth is to bring it prominently forward. The pleasures and joys of life are **evanescent**. They **vanish** away like a vapour. Hence Horace Smith calls a mummy or embalmed man "an imperishable type of the evanescent."

honour, fame, from the L. *ambitio*, the going about, the canvassing for votes practised by the candidates for offices in Rome,—from L. *ambi*, about, and *eo*, *itum*, to go. **Presumption** is the act of presuming, a confidence grounded on something not proved; forward conduct, literally a taking beforehand, acting forwardly (through the OF. from L. *præsumptio*), presumptuous, from L. *præsumo* (*præ*, before, and *sumo*,[1] to take). **Pride** (AS. *pryte*) as manifested in its external display in ostentation, parade, bombast, pedantry. **Ostentation** is the act of making a display (always an ambitious display), through F. from L. *ostendo*, to show or to spread out, to stretch out. **Ostensible** means that which is held out without the appearance of reality, and a liberal subscription is often an ostentatious display of generosity. To **display** is to unfold or spread out,—OF. *desployer*, from *des* (= L. *dis*), negative, and *ployer*, the same as *plier*, from L. *plico*, to fold. **Parade** is literally a preparation for exhibition (F., from Sp. *parada*, from *parar*, to halt, from L. *paro*,[2] *paratum*, to prepare). It is first a place for the exercise

[1] From *sumo*, *sumpsi*, *sumptum*, *sumere*, to take up (for *subemere*), and *sumptum*, cost, expense, we have a **sumpter** horse or mule, one which carries baggage. **Sumptuary** laws are laws made to restrain excessively expensive dress, food, or style. A **sumptuous** house, a **sumptuous** feast, and **sumptuous** apparel are expensive and magnificent. To **assume** is literally to take to one's self. An **assumption** of authority may be with or without right. To **consume** is to use up, so as to do away with the article. Those who use the goods in the market are called **consumers**. We have **consumptive** and **consumption**. To **presume** is to suppose something to be true which has not yet been certainly proved. A **presumption** may be a mere guess, or very probable, or a moral certainty, but our **presumptive** evidence is derived from circumstances which usually or necessarily attend facts. Man may sin ignorantly or even **presumptuously**. To **resume** is to take back again, or to take up again. We speak of the **resumption** of a grant, of reason **resuming** her place, of **resuming** a discourse or an argument.

[2] From *paro*, *avi*, *atum*, *are*, to make ready, to prepare, we have a **parachute**, which is for *par-à-chute*, that which prepares against a fall (*chute*). It is an umbrella-like apparatus to enable balloonists to drop without injury. A **parapet**, literally guarding the breast. A **parasol**, a small umbrella used by ladies to keep off the sun's heat. To **pare** (F. *parer*) an apple is to shave off its outer surface or rind. To **parry** a blow or a thrust is to ward it off. We have **apparatus**, **compare**, **comparison**, **comparative**, **comparatively**. We **prepare** land for a crop, we make **preparations** for war, and we adopt **preparatory** measures. **Rampart** comes from *re*, *em* for in, and *parare*. We have **repair** and **reparation**; **separate**, **separation**, **separable**, **inseparable**; and separate comes through the F. *sever*. **Several** indicates more than two, but not very many.

of troops, and then such a military display. A man may make a parade or an ostentatious show of his possessions, his learning, or any dignity. **Bombast**, which signifies inflated or high-sounding language, is said to have meant originally cotton or any soft material used for stuffing garments, and to have been derived from *bombaz*, the low Latin for cotton, from the Gr. *bombyx*, silk; so Prince Hal calls Falstaff, "My sweet creature of bombast." Its application to an inflated style is an obvious jest, and is first found in Nashe (1589), "the swelling bombast of a bragging blank verse." It is not likely to be much older than his time.[1] **Pedantry** is the vain, useless, and unseasonable ostentation of learning—F., from It. *pedante*, probably formed from Gr. *paideuo*, to instruct, from *paideia*, instruction, from *pais*,[2] *paidos*, a boy.

[1] **Fustian**, in a similar sense, is of about the same age, and is a similarly jocose application of the name of the coarse stuff so called. Fustian is a kind of coarse tinted cotton cloth. The word comes to us through the OF. *fustaine*, F. *futaine*, from It. *fustaigno*, from low L. *fustaneum*, from *Fostat* or *Fiestat*, a suburb of Cairo, or another name for Cairo in Egypt, where it was first made. So the Greeks used *lekuthos*, originally "an oil jar" (swelling in the body), for a bombastic style, whence they formed a verb *lekuthidzo*, to write fustian or to speak in pompous terms. Horace translated the former by the Latin *ampulla* (and coined a verb *ampullor* to correspond, signifying to speak in a high or inflated style), which signified properly an oblong earthen jar with a large belly, but as used by him signifying anything blown or puffed up. In his "Ars Poetica," line 97, he says, "Profecit ampullas et sesquipedalia verba." "Sesquipedalis" properly signifies a foot and a half long, but Horace uses the plural here to express long words; and in this line "ampullas" signifies bombast, high-flown stuff and rodomontade, and "sesquipedalia verba," words of interminable length and little meaning.

[2] From *pais* and *paideia* we have **pedagogue** (from *agogos*, a guide, and *ago*, I lead), signifying originally one who led the boys to school, rather than a schoolmaster in the first instance, as in the New Testament. The law was our schoolmaster to bring us to Christ. The Greek word used is *pedagogos*, the person who leads the boy to school. Afterwards it came to signify a schoolmaster, or one who, by exercising this office, had acquired a stiff and pedantic manner. Such a word as pedagogue conveys little or no idea to the ordinary mind. I had been lecturing on the use and misuse of words in the Chambers Institute at Peebles, and meeting a gentleman on my return the following afternoon, he asked me if I had remained at the hotel all night. I said, "No; I had accepted an invitation from a gentleman who lived at St Mary's Mount to spend the night with him." "St Mary's Mount," he said; "I think I know it. Is it not that house on the hillside with something like a Chinese pedagogue on the top of it?" I think pagoda was the word intended. By **pedagogic** or **pedagogics** we mean the principles or rules which ought to guide the schoolmaster in instruct-

In our treatment of others pride is shown by superciliousness, scorn, and disdain. **Superciliousness** comes from L. *supercilium*, an eyebrow (from L. *super*, above, and *cilium*, an eyelid); and so supercilious means contemptuous, from the habit of contracting the eyebrows (*supercilia*) haughtily. To **scorn** is to hold in extreme contempt, to disdain, or to deride—from OF. *escorner*, It. *scornar*, lit. to take the horns off, to humble, to insult, from L. *excornis*, hornless, from *ex*, without, and *cornua*, horns.

**Disdain** is to think any one unworthy, to treat as unworthy—from OF. *desdaigner*, from L. *dedignor*, from *de*, privative, and *dignus*,[1] worthy.

**Envy** is seen in jealousy and suspicion. Envy is to look with a grudging eye—F. *envie*, from L. *invidia*, from *in*, on, and *video*, to look (see p. 123); it is the ill-will caused by seeing another's greatness and success. **Jealous** is etymologically the same root as **zealous** (Gr. *zelos*, emulous, or eager desire or ardour, from *zeein*, to boil). **Jealousy** is painful suspicion that preference is, or will be, given to another. I am jealous of another when I am painfully apprehensive that he occupies, or will come to occupy, some place in another's affections, or will receive some advantage that I very much desire for myself. **Suspicion**, or the act of suspecting, comes from the L. *suspicio*, to look at secretly, from *sub*, beneath, and *specio*, to look at (see p. 16).

(v) *As to the passions*—

(1) Generally such as wrath, choler, rage, resentment, vehemence, violence, and fierceness. **Wrath**, a violent anger, is in AS. *wrœdh*, lit. a twist in the temper, just as **wroth**, **wrathful**, from AS. *wradh*, which originally signified twisted. **Choler**, a word seldom used now, signifies the bile, and the choleric temper which was

ing and disciplining the young. A **cyclopædia**, or an **encyclopædia**, is a work containing, usually in alphabetical order, the entire circle of the sciences, or the entire range of our knowledge of any department of them. We speak of a man's learning as being encyclopædic or cyclopædic.

[1] From *dignus*, worthy, we have to **deign**, **dignify**, **dignity**, **dignitary**, **indignity**, **indignation**, **indignant**.

supposed to proceed from the bile. The Gr. word **cholera** comes from Gr. *chole*, the bile. **Rage**, which signifies violent excitement, through F. *rage*, Sp. *rabia*, from L. *rabies*, from *rabo*, to rave, akin to Sanskrit *rabh*, to be agitated or enraged. **Resentment** meant originally to take either well or ill. In older English we read of a "grateful resentment"; but as people more frequently took things ill than well, resentment has come now to signify, almost exclusively, displeasure. The word comes through the F. from L. *re*, in return, and *sentio*, to feel or perceive. **Vehement**, signifying furious, comes through F. from L. *vehemens*,[1] which is frequently said to be composed of *ve*, out of, and *mens*, the mind.

(2) As displayed in words chiefly — such as sarcasm, satire, irony, invective, and Billingsgate. **Sarcasm**, from L. *sarcasmus* and Gr. *sarkasmos*, from *sarkazo*, to tear flesh like dogs, to speak bitterly, comes from Gr. *sarks*, *sarkos*, flesh: it means bitter personal satire. **Satire** (through F. from L. *satira*), or *satura* (*lanx*, a dish, understood), originally a dish full of all kinds of fruit, then a medley, then a dramatic piece in which dancing and music and words were intermingled, afterwards satire in its present sense of severity of remark or ridicule,—from L. *satur*, full, from *satis*, enough (see p. 32). **Irony** is a mode of speech conveying in words the very opposite meaning of what is really intended. The word comes through F. from L. *ironīa* and Gr. *eirōneia*, dissimulation, from *eirōn*, a dissembler, from *eiro*, to talk. **Billingsgate** is foul abusive language like that spoken in Billingsgate, the great fish-market in London. **Invective** is a violent accusation brought against one, a violent attack with words—from *inveigh*, lit. to carry or bring against, from L. *invĕho*, *invectum*, from *in*, and *veho*, to carry.

[1] The derivation above is very unsatisfactory. It is true that the prefix *vē*, with long *ē*, has the force sometimes of amplification, and sometimes of diminution, as in the case of *sanus*, sane, *vēsanus*, insane; but with short *ĕ* it never has that effect, and the *vĕ* in *vĕhemens* is not long, but short, so that we adhere to our original etymology from *vĕho*, as in p. 91.

(3) As displayed in disputes chiefly—such as misunderstanding, dissension, altercation, squabbling, wrangling, quarrelsomeness, bantering. A **misunderstanding** is really another name for understanding wrongly, and has now come to be another name for a quarrel, which often originates in a misunderstanding. **Dissension**—lit. a thinking differently—means a disagreement in opinion, hence discord or strife, from L. *dissentio*—*dis*, apart from, and *sentio*, to think. **Altercation**, from L. *altercor*, *catus*, to bandy words from one to the other (*alter*). The word **bandy** itself is properly a club bent at the end for striking a ball, and the verb "to bandy" means to beat to and fro as with a bandy, to toss from one to another (as words), like playing at bandy; past part. **bandied** (F. *bander*, to bend, and Ger. *band*, a tie, string); so also **bandy-legged**—*i.e.*, having bandy or crooked legs. **Squabbling** is akin to low Ger. *kabbeln*, to quarrel, and Prov. Ger. *schwabbeln*, to jabber. **Wrangling** is the making of a disturbance, an angry dispute, a frequentative from the past tense of **wring**, to twist. **Quarrelsomeness** is the disposition to quarrel. In ME. a quarrel was *querele*, from F. *querelle*, from L. *querela*, from *queror*, to complain. **Brawling** is a noisy quarrel, from Welsh *bragal*, to vociferate, and supposed to be a frequentative of *brag*, a root found in all the Celtic languages.

(4) When accompanied with ill-humour and bitterness—as irritation, exasperation, mortification, chagrin. **Irritation**, from L. *irrito*, *atum*, probably and generally said to come from L. *irrio*, to snarl (as a dog). I can find no trace of this verb *irrio*, and prefer deriving the word from the L. noun *ira*,[1] anger, as irritation itself means the exciting or making angry. **Exasperation**, from *exasperate*, to make very rough or angry, to irritate in a high degree—from L. *ex*, intensive, and *aspero*, to make rough, from

[1] From *ira*, anger, we have the English **ire**, a poetical word expressing unreasoning explosive anger or wrath. We read of an **irate** remonstrance, of **irascibility** of temper, and we meet with men who are both **irascible** and **irritable**. Medical men apply certain substances as **counter-irritants**, to bring the **irritation** or inflammation to the outside.

*asper*, rough. **Mortification** (from *mortify*, lit. to make dead, through F. from L. *mortifico*, lit. to cause death to, from *mors*,[1] death, and *facio*, to make) is a word used primarily in the sense of destroying the vital functions or to lose vitality, and came afterwards to signify to vex, to humble, to inflict vexation.

(5) As displayed outwardly in complaining, fretfulness, petulance, vituperation, scurrility, insolence. **Complaining** is an expression of pain, a sense of injury (F. *complaindre*, low L. *complangere*, from *com*, intensive, and *plangere*,[2] to bewail. **Fretfulness** is literally the wearing away by rubbing, and then came to signify irritation, ill-humour; the AS. word is *fretan*, to gnaw, from *for*, intensive prefix, and *etan*, to eat. **Vituperation** is verbal abuse, or the act of finding fault with abusively (L. *vitupero*, *avi*, *atum*, *are*, from *vitium*,[3] a fault, and *paro*,[4] to prepare or set about). **Censure** is an unfavourable judgment, blame, or reproof—from L. *censura*, an opinion, a severe judgment, from *censeo*,[5] to estimate or judge. **Insolence**, lit. "what is unusual," through F. from L. *insolens*, from *in*, not, and *solens*,

[1] From *mors*, *mortis*, death, we have such words as **mortal**, subject to death, and **mortality**, **immortal**, and **immortality**; to **mortgage** (*gage*, a pledge) is to pledge property or lands in security for debts: lands are thus said to be held in mortgage; the **mortgagee** is the person to whom they are granted in pledge. **Mortmain**, lit. "the dead hand," is the transfer of property to the Church or to any corporation, which is said to be a *dead hand*, or one that can never part with it again. **Mortification** also is used in Scotland to denote a bequest made to some institution. The word **murrain**, signifying an infectious and fatal disease among cattle, comes through the OF. *morine*, a dead carcass, through *morior*, to die, from *mors*, death.

[2] From *plango*, *planxi*, *planctum*, *plangere*, to strike noisily, to beat the breast, to bewail, and *plaga*, a stroke, we have a **plague**, (1) a severe trouble, (2) or a pestilential disease. A **plaint** is an expression of sorrow (as of beating the breast), or a representation of wrong done (**complaint**). We speak of a **plaintive** song or melody. The **plaintiff** is the person who brings an action at law.

[3] From *vitium*, a fault or blemish, we have **vice**, moral depravity; **with vice**, an evil habit. **Vicious** is the opposite of virtuous. We have also **viciousness**. To **vitiate** is to taint or spoil, to make faulty or cause to fail in its effect. We speak of the **vitiation** of taste or moral tone.

[4] *Paro*, see p. 403.

[5] From *censeo*, *ui*, *um*, *ere*, to give an opinion, an estimate, we have the word **censor**, a Roman officer who estimated the property of citizens with a view to taxing; also the title of a man who used to examine books or transcripts before they were allowed to be printed, and so we speak of the **censorship**

pres. part. of *soleo*,[1] to be accustomed to. It meant originally conduct contrary to the established rule and custom of society. It now means a rude incivility or studied disrespect.

(6) When accompanied with fierceness we have such words as barbarian, rascal, ruffian, blackguard.[2] **Barbarian** (see p. 215) (through L. *barbarus*, from Gr. *barbaros*, from *bar*, *bar*, an imitation of unintelligible sounds), applied by the Greeks, and afterwards by the Romans, to those speaking a different language from themselves. The word soon came to signify a cruel, brutal man, little better than an uncivilised man or savage. Wanton cruelty to men or animals is called **barbarous** treatment or **barbarity**, being characteristic of men in a wild state. **Rascal**,[3] a tricky dishonest fellow, a knave, a rogue—lit. the scrapings or refuse of anything: F. *racaille*, the scum of the people, from *raceler*, OF. *rascler*, to scrape, through a supposed L. form, *rasiculare*, from *rasus*, scraped. **Ruffian**, a brutal, boisterous fellow, almost a robber and murderer: F. *rufien*, It. *rufiano*, from a root *ruf*, seen in Prov. Ger. *ruffer* and *ruffeln*, to pander. (A *rough*-ian?)

of the press. The **census** was the report made at Rome every five years of the censor; in this country the census, or enumeration of the inhabitants, is made every ten years.

[1] From the verb *soleo* we have also the word **obsolete**, a word or custom that has gone out of use.

[2] **Blackguard**, see p. 214.

[3] The Gr. *rokos*, a word of the same meaning, would suit well if it were necessary to have recourse to the Greek; and indeed Littré approves of the etymology from *raca*, an opprobrious Syrian word used in the New Testament in Matt. v. 22.

## CHAPTER XXX.

### OUR SPIRITUAL NATURE.

MAN has not merely a bodily nature like the lower animals, a mental nature, and a moral nature conscious of an immutable distinction between right and wrong apart altogether from their consequences, but he has also a spiritual nature with a spiritual faculty, through which he becomes capable of knowing God, and conscious of his responsibility to Him. The lower animals have no such faculty. Man is the god of the animal; and the lower animals do this or avoid that, not because the one is right and the other is wrong, but because they have learned that this will please and that will displease their master, and that according to his pleasure or displeasure with them will be their happiness or misery. There are a great variety of opinions and beliefs regarding the divine existence and the divine nature, some even going so far as to avow themselves Atheists.

**Atheism** is composed of the Gr. *a* (privative), not or without, and *theos*,[1] God, and thus signifying without God, or atheism. An

[1] From *theos*, God, we derive a great many words, such as a **theist**, who believes in a personal God. **Theism** is the opposite of **atheism**. The **theistic** principle is the first principle of the Christian faith. **Pantheism** is the doctrine that all (*pan*) the universe—man included—is God, or simply modes or manifestations of God; that the entire forces, good and evil, and the laws which regulate them, are evolutions of the divine soul of nature. A **polytheist** (Gr. *polloi*, many) believes in many gods. The name of **pagan**, an idolater, one who worships false gods, comes through the L. *paganus* (L. *pagus*, a village), a villager. Before the introduction of Christianity these words were used to distinguish the dwellers in hamlets and villages from the inhabitants of towns and cities. After the Gospel began to be preached in the Roman Empire, it was first received in the towns and cities—the seats and centres of intelligence—while in the hamlets and villages of the country

**agnostic** is a name invented by Prof. Huxley some forty years ago, and means one who does not know (Gr. *agnostos*, from *a* (priv.), and *gnosis*, knowledge—see p. 20), one who knows nothing of the existence or nature of God or of any kindred subject. There may be a God, for anything that **agnosticism** can say to the contrary. It simply asserts that, from the nature of our faculties, we cannot even hope to know whether there be a God or not. It is said that Dr Blomfield, Bishop of London, while yet a rector of a country parish, was anxious to preach extempore, and resolved to make the attempt with the text, "The fool hath said in his heart, There is no God." Wishing to know at the close of the service how he had succeeded in this unwonted attempt, he overtook a rustic member before he left the churchyard. Addressing him at once, he put the question how he had liked the sermon, in answer to which he received the answer, "Very well, sir; but notwithstanding all that you have said, I still think there be a God." The 'New English Dictionary,' in the first volume in 1886, adds that the word was "suggested by Prof. Huxley at a party held previous to the now defunct Metaphysical Society at Mr James

the old heathen superstition and idolatry long continued to retain their hold of the people; so that the name of pagans or villagers came to be applied to the worshippers of the ancient gods. The same explanation accounts for the name **heathen** being similarly employed. It comes from AS. *hæthen*, heathen (from *hæth*, a heath), literally one who lived on the heaths and moors, and not in a walled town, where idolatry was no longer prevalent. We have also **theocracy**, a government immediately directed by God; and we speak of the **theocratic** state of the Israelites. **Theology** proper is the science which treats of God, of His character, being, and attributes; and **theological** treatises contain not only the doctrine about God, but they inquire into the nature of man, the duties he owes to God and his fellow-men, the organisation of the Church, the future life, &c. A man skilled in natural, moral, practical, exegetical, and systematic theology is called a **theologian**. That branch of heathen theology which treats of the nature and generation of the gods is called **theogony** (from Gr. *gŏnē*, race or progeny). A **theophany** (from *phainomai*, I appear) is a manifestation of God to man by actual appearance. An **enthusiast** is influenced by as great a fervour of mind in favour of some cause or subject as if he were inspired by a deity: this is true **enthusiasm**. A **pantheon** is a building dedicated to all the gods, especially the buildings in Rome now dedicated to the Virgin Mary and all saints. A **monotheist** (Gr. *monos*, one) is one who believes in the existence of only one God—the living and true God.

Knowles's house on Clapham Common, one evening in 1869, in my hearing. He took it from St Paul's mention of the altar to 'the unknown God.'"—R. H. Hutton, in letter, 13th March 1881. Since this letter appeared in print Prof. Huxley has himself given the history of the word in 'The Nineteenth Century' (of which Mr Knowles was editor) for February 1889. "When I reached intellectual maturity and began to ask myself whether I was an atheist, altruist, or a pantheist, a materialist or an idealist, a Christian or a freethinker, I found that the more I learned and reflected, the less ready was the answer, until at last I came to the conclusion that I had neither art nor part with any of these denominations except the last. The one thing in which the most of these good people agreed was the one thing in which I differed from them. They were quite sure they had attained a certain *gnosis*, had more or less successfully solved the problem of existence, while I was quite sure I had not, and had a pretty strong conviction that the problem was insoluble. . . . This was my situation when I had the good fortune to find a place among the members of that remarkable confraternity of antagonists, long since deceased, but a green and pious memory—the Metaphysical Society. Every variety of philosophical and theological opinion was represented there, and expressed itself with entire openness. Most of my colleagues were *ists* of one sort or another, and however kind and friendly they might be, I, the man without a rag of a label to cover himself with, could not fail to have some of the uneasy feelings which must have beset the historical fox when, after leaving the trap in which his tail remained, he presented himself to normally elongated companions. So I took thought, and invented what I conceived to be the appropriate title of 'agnostic.' It came into my head as suggestively antithetic to the gnostic of Church history, who professed to know so much about the very things of which I was ignorant, and I took the earliest opportunity of parading it in our Society, to show that I too had a tail like the other foxes. To my great satisfaction the term took; and when 'The Spectator' had stood godfather to it, any suspicion in the minds of respectable people that a knowledge of

its parentage might have awakened was of course completely lulled."

A **materialist** is also an atheist, inasmuch as he denies the independent existence of spirit, and maintains that there is but one substance—viz., matter. There are various arguments in proof of the divine existence, which go by different names: there are specially two, called from the Latin the *à priori* and the *à posteriori* arguments. The **à priori** argument is so called from being an argument proceeding downward from causes to effects, or from general and necessary principles to some particular consequence necessarily resulting from them; while the **à posteriori** argument proceeds in the contrary direction, from effects backward and upward to their cause, or from certain particular consequences to the general and necessary principles from which they result—literally, from the former and from the latter. The **cosmological** argument, so called, proceeds after the *à posteriori* fashion, and deduces the necessary existence of a first self-existent cause from the fact that the world certainly exists, and is evidently an effect. The word "cosmological," from *cosmology*, the science of the universe, is from the Greek word *cosmos*,[1] the world, as an orderly systematic whole, opposed to *chaos*, disorder or confusion. Another form of argument is called the **teleological**, or that argument which, from the evidences of design in creation, seeks to establish the fact that the great self-existent first cause of things is an intelligent and voluntary personal spirit. The word comes from Gr. *teleo*, I accomplish or end, or *telos*, an end, and *logos*, a discourse; and so **teleology** comes to be the doctrine of final causes—that is, the science of the ends or purposes for which those exhibiting marks of intelligence were created or caused to be what they are. The Latin

[1] From the Gr. word *kosmos*, order, ornament, also the world or universe, we have the words **cosmic** and **cosmical**, which refer to the universe or to the laws which regulate it. **Cosmogony** means either the origin and formation of the world or the doctrine or science which treats of this formation. **Cosmography** is a description of the mundane system generally. A **cosmetic** is an external application that tends to beautify. A **microcosm** (Gr. *mikros*, small) is a small world, a world in miniature. In contrast to this the great world or universe is called the **macrocosm** (from Gr. *makros*, large).

word for God is *Deus*,[1] also *Divus*, God or Deity. A **deist** believes in God, but not in the Christian revelation; **deism** is thus intermediate between **theism** and **atheism**. A theist holds, both from the reason of the case and from universal experience, that a supernatural revelation is absolutely necessary to make certain, by additional evidences, the conclusions of reason, and to complete, and render practically adequate, the knowledge of God which reason otherwise has reached. A divine **revelation** is thus a clearer manifestation of God and His ways to men—from L. *re*, back, and *velum*,[2] a sail, or veil; lit. to unveil, to draw back the veil. What Christians accept as a divine revelation they call the Bible, the Scriptures, the Old and New Testament, the Word of God. It is called the **Bible**—lit. the Book—from Gr. *biblion* (p. 244); the **Scriptures** (from *scribere*, to write), because holy men wrote as they were moved by the Holy Ghost; and the **Old and New Testaments**, or **Old and New Covenants**,—a **covenant** being from the OF. *covenant*, twelfth to fifteenth century, from *convenant*—viz., pres. part. of *convenir*, to agree, from *con*, together, and *venire*,[3]

[1] From *Deus* we have **deuce**, or possibly from *Zeus*, Jupiter. **Divine** means relating to God. A **divinity** is a deity. A **divinity** student is a student of theology.

[2] From *velum*, a sail (originally connected with *veho*, to carry), we have also a **veil** or **vail**, a curtain. To take the **veil** is to become a nun. We speak of **unveiling** one's face or a statue, or of **revealing** or making known what was formerly unknown or mysterious.

[3] From *venio*, *veni*, *ventum*, *venire*, to come, we have to **venture**, **adventure**, **adventurous**. **Advent** means coming or arrival. **Adventitious** means foreign to, not properly belonging to, casually acquired, not essentially inherited. An **avenue** is a long opening or passage by which we approach or enter; so **circumvent**, **contravene**, **convene**, **convener**, **convenient**, and **inconvenient**. A **convent** is an association or community of monks or nuns. A **conventual** church is one attached to a convent. A **conventicle** is a small gathering for religious purposes. **Convention** means first a coming or meeting together, and then the meeting itself. What is **conventional** is sanctioned by general concurrence, which is used out of custom or special agreement. **Event** means (1) that which comes or falls out, any occurrence or springing out of a previous state of things; and (2) the issue of consequences. A scheme may not succeed at first, but it may **eventually**, and be an **eventual** success. To **intervene** means literally to come between: the moon is obscured by the **intervention** of clouds. To **invent** is to contrive or find out a mode of doing a thing, as in the **invention** of gunpowder. Those who are ready or skilled in devising means are **inventive**, or are said to have an **inventive** head. An **inventory** gives a true description, with the value

to come. The books that make up the Old and New Testaments were first called **canonical** by Origen. The **canon** of Holy Scripture is the entire Word of God, consisting of all the books which the holy men of old wrote as they were moved by the Spirit of God, constituting one complete and only rule of faith and practice; for the Gr. word *kanon*, from which it comes, connected also with *kanne*, L. *canna*, a reed, signifies a straight rod, a rule line used by builders. When we speak of the **inspiration** of Scripture, we mean that God so guided the sacred writers in all they wrote that what they wrote was infallibly true, and to the very purpose for which God designed it, yet left them free to exercise their natural faculties, and to use material drawn from different sources, both natural and supernatural. The word "inspiration" comes from *in*, into, and *spiro*,[1] to breathe, signifying literally to draw breath into the lungs, but figuratively to communicate divine or other influence, as if this were the breathing of another nature. Inspiration is said to be **plenary** when it is full or complete. It comes from the L. verb *pleo*,[2] *plevi*, *plētum*, *plēre*, to fill; and so

of certain goods and chattels. We speak of a **misadventure**, and we say **peradventure**. To **prevent** meant in OE. (1) to go or come before, and (2) to do before or to duplicate. **Prevention** is better than cure. **Revenue** means annual rents or income. A **souvenir** is a remembrance, a keepsake; and to **supervene** is to come or take place after.

[1] From *spiro*, *avi*, *atum*, *are*, to breathe, and *spiritus*, breath, we have many words, such as the **spirit**, which is the higher nature of man. God is a **Spirit**. We speak of **spiritual** gifts, of **spiritualising** a text, of **spiritualism**, the belief in spirits distinct from matter, of **spirituality** of mind. We speak also of a **spirited** answer, of **spirituous** liquors. **Sprite**, **spright**, is an old word for spirit, whence we have the word **sprightly**. We **aspire** after immortality. We speak of **aspirations** after virtue or renown. We have also a **conspiracy** and **conspirators**, and we can **dispirit**, or depress the spirit. To **expire** is literally to give breath from the lungs, also to breathe one's last. We also **perspire**, and there is **perspiration**. To **respire** is to breathe, and the lungs are **respiratory** organs. **Respiration** is the act of breathing, and a **respirator** is a covering for the mouth, to warm the air which enters the lungs. A story is said to **transpire** when it oozes somewhere out of secrecy and becomes known.

[2] From *pleo*, to fill, we have to **complete**, to fill up, to finish; to **deplete**, where *de* has a privative power, and makes the word signify to unfill—*i.e.*, to empty; to **implement** is to fulfil—*i.e.*, to fill full. An **implement** is a tool or utensil, considered as supplying the requisite means. To **replenish** is to fill again after having been emptied. **Replete** means completely full, and

the Romish Church speaks of a plenary indulgence, and we speak of **plenipotentiaries**, those invested with full powers. The name given to the five books of Moses is the **Pentateuch**, from the two Gr. words *pente*, five, and *teuchos*, a tool (later a book), from *teucho*, to make or produce, and means the five (*pente*) books (works) of Moses. The **Apocrypha** means books of doubtful authority—books often bound up with the Scriptures and admitted to be valuable, but not generally admitted to be inspired in the same way as the regular or canonical books. The word comes from the Gr. *krypto*,[1] I hide, *apocrypto*, I hide away, and signifies literally "things hidden." The word **apocryphal** in common use signifies what is at the least doubtful or uncertain—an apocryphal story. The Greek MSS. of the New Testament are divided into two classes, according to the characters in which they are written. Some are written entirely in large round capital letters, and are called **uncials**, lit. "an inch long," from L. *uncia*, a twelfth part, an inch. Others are written in smaller letters and a running hand, and are called on that account **cursives**, from *curro*, to run (see p. 100). Uncials are as a class older than cursives. No uncial is later than the eleventh century, and no cursive earlier than the ninth. **Protestants** differ from the **Romish Church** with reference to the only infallible rules of faith and practice. Protestants—and had the word the accent on the second syllable the reason of the name would be more clearly seen—are those who protest against the new doctrines of the Church of Rome, especially against the sale of indulgences, which became at last so flagrant an abuse that it produced the Reformation. The Church of Rome claimed the power of granting remission of the penalty due to sin for a certain time, either on earth or in purgatory. The superfluous merits of the saints departed, or those arising from good deeds supposed to have been performed

we should not eat to **repletion**. A **supplement** is something added at the end to supply something lacking, and to **supply** is to furnish what is wanted.

[1] From *krypto* we have the word **apocryphal**, employed not only in the sense given above, but also to any story which is rather more than doubtful. From this verb, too, comes the word **crypt**, a subterranean cell or cave, especially a vault under a church used for monumental purposes, and sometimes for a chapel.

by them beyond what was necessary for their own salvation, are assumed to be deposited in a kind of bank, in conjunction with the merits and satisfaction of our Saviour. Of this treasury the Bishop of Rome keeps the key, and over it he has unlimited authority. He is thought to enjoy the privilege of drawing upon this fund at pleasure, and to be at liberty to make a grant to supply the deficiencies of true believers. The word **indulgence** itself (L. *indulgentia*), from L. *indulgeo*, to be courteous, to pamper, to fondle (*in*, in or on, and *dulcis*, sweet), signifies in general to grant as a favour; and to be **indulgent** is to be ready to do this. A child, for instance, is said to have been too much **indulged** when its every wish has not only been gratified but anticipated, and we speak of the child as **petted**—that is, over-indulged. This word **pet** is generally derived from Gael. *peata* and Ir. *peat*, a pet, meaning a dear little one, a fondling, but it seems to come more naturally through the F. adj. *petit*, small, from the L. *petitus*, sought after, or the desired one. And so from the F. *petit*, when the leading idea is that of smallness, we have that of insignificance, as in **petty**, or in the sense of "taking the pet," or "being in a pet," where the idea is that of acting like a petted or spoiled child; and **pettish** is synonymous with **peevish**. Protestants regard the Scriptures of the Old and New Testaments as the all-sufficient and only rule of faith and practice, while the Romish theory is that the complete rule of faith and practice consists of Scripture and tradition, or the oral teaching of Christ and His apostles handed down by the Church. **Tradition** comes from *trado*, *tradidi*, *traditum*, *tradĕre* (from *trans*, across, and *dare*, to give). What is handed down from generation to generation is called tradition, but we generally mean what comes orally and unwritten. We have already said that **monotheists** are those who believe in one God; but they at the same time believe that there are three persons in the Godhead—the Father, the Son, and the Holy Ghost. They are on that account called **Trinitarians**, because they believe in the doctrine of the Trinity, from the L. word *trinitas*, derived from the adjective *trinus* (from *tres*, three), "threefold," or "three in one," and it thus exactly ex-

presses the divine mystery of three persons in the unity of one Godhead,—implying that God is one; that Jesus of Nazareth as to His divine nature was truly God, yet a distinct person from the Father; and that the Holy Spirit is truly God, yet a distinct person. There are those who call themselves **Unitarians**, and who maintain that in according to them this title we virtually acknowledge ourselves to be tritheists, as if we were not also believers in one only living and true God. **Unitarianism** maintains that Jesus Christ is a mere creature, possessing either a super-angelical nature or simple humanity, and ascribes divinity to God the Father only (from L. *unitas*, unity, from *unus*, one). Unitarians are frequently called **Socinians**, from Socinus, who lived in the sixteenth century, and denied the doctrine of the Trinity and the Deity of Christ. The **Arians**, so called from Arius of Alexandria, who lived in the fourth century, held that Christ was called the Son of God only because he was created by God more in His own likeness than any other creature was, and first in the order of time. **Sabellianism** was the name given to that attempt which was made to reconcile with the unity of the Godhead what Christians had learnt to call the Trinity, by Sabellius in the third century, who held that God is one person, who, at His pleasure, presents to mortals the different aspects of Father, Son, and Holy Ghost. According to this system, in respect of His creating and possessing all things, He is the Father; in respect of what He did as the Redeemer of men, He is the Son; and in respect of those influences which He exerts in their sanctification, He is the Holy Ghost. The doctrine of the **Incarnation** implies that Jesus Christ, the Son of God, became really and truly man—became incarnate, that is embodied in flesh (from L. *in*, and *caro*, *carnis*, flesh), having a true body and a reasonable soul. Those who opposed this doctrine in the earlier ages of the Church were known by the name of **Docētæ**, from Gr. *dokeo*, to seem, to appear. They supposed that Jesus, although made in the likeness of men, was not really a man; that the body which the Jews saw was either a phantasm that played upon their senses, or if He had a real existence, was a spiritual substance, not formed of the same corruptible materials as our

bodies, standing in no need of the supplies which it seemed to receive, and incapable of those sufferings which it seemed to endure. The doctrine of the **Atonement** is that Jesus Christ, by His death upon the cross, voluntarily died in our room, and suffered in our stead, and made reconciliation between man and God; and that as our sins had separated between man and God, Christ made an atonement—literally an "at-one-ment" (*at* and *one*), as if to set at one, to reconcile, the old pronunciation of the word "one" being preserved as in "only." The sufferings of Christ are said to be vicarious—that is, they were suffered in the room or in the stead of others. The word **vicarious** comes from L. *vicarius*, that fills the place of a person or thing, a substitute, a deputy (from *vicis*[1] (genitive): the nominative is not in use, but very frequently we find the abl. *vice*, in place or room of). Jesus Christ is called our Redeemer—our only Redeemer—because He alone has redeemed us, or bought us back by His own blood from the bondage and the slavery of sin and Satan,—through the French from the L. *redemptus*, past part. of *redĭmo* (from *re*, back, and *ĕmo*[2]), to buy back (buy as in compensation), to ransom. **Repentance** is that sorrow for sin which results in newness of life. To **repent** is through F. *repentir*—from *re*, and OF. *pentir*, from L. *pœnitere*, to cause to repent, from *pœnio*, *punio*, to punish, from L. *pœna*,[3] a penalty. It is usual to say in

[1] From this word *vicis*, or *vice*, a **change** or alteration, we have **vicar**, one deputed to perform the functions of another: his house is called the **vicarage**. We speak of having **vicarian** authority, &c. A **vice-regent** is one who exercises the powers of another. A **viceroy** (from *rex*, a king) is one who governs with real authority as the king's substitute. The **viceregal** office is also called the **viceroyalty**. **Vicissitude** is that which is caused by changefulness or alteration. We speak of the **vicissitudes** of the seasons or of fortune. A **viscount** was an officer who took the place of the count or earl, acting very much as a sheriff.

[2] From *emo*, *emi*, *emptum*, *ere*, to buy; *eximere*, to take out. We are **exempt**—that is, free from some obligation from which others have no exemption. From *eximere* comes *exemplum*, a copy, a pattern, an **example**. An **exemplar** is an ideal model; **exemplary** conduct is conduct worthy of being followed as an example. **Peremptory** is from *perimere*, to take away entirely, to destroy, and applies to commands which do away with all debate. **Prompt** (from *promere*, to bring forward) means ready for action; we have **promptitude**, **promptness**, a **prompter**. An **impromptu** verse is one that is made offhand at the moment.

[3] From *pœna*, payment made as an atonement by a criminal, com-

any definition of true repentance, as in the Shorter Catechism, that there must not only be a true sense of sin but an apprehension of the mercy of God in Christ. Now, an **apprehension** of the mercy of God in Christ is a phrase that seems to many self-contradictory —for how, it has been asked, can we have a "fear" of the mercy of God in Christ? The answer has been given that the difficulty is no greater in the Catechism than it is in Psalm cxxx., where we read, v. 4, "But there is forgiveness with Thee, that Thou mayest be feared." We could have understood, it is said, "There is forgiveness with Thee, that Thou mayest be loved, or that Thou mayest be trusted, or that Thou mayest be sought after, but not that Thou mayest be feared," and yet this is just the feeling which the experience of the divine forgiveness produces. The sense of God's goodness, the experience of His forgiveness, the great cost at which forgiveness was purchased, fill us with a holy fear lest we should continue to sin against so much love and so much compassion,— not the fear which hath torment, the fear which is connected with dread and cowering terror, but the fear lest we should have inadvertently grieved the heart of One who has so fully and freely forgiven all our sins. The solution of the difficulty in the phrase "an apprehension of the mercy of God in Christ" is to be sought for in an entirely different direction—viz., in the true meaning of the word apprehension, as here used. The word **apprehend**, or **apprehension**, or **apprehensive**, comes from the

pensation, satisfaction (plural *pœnæ*, punishment), we have **penal servitude**. A **penalty** is incurred or inflicted. **Penitence** means **repentance**, or sorrow for doing wrong, but it is less general and more of a theological word. It has been shortened into **penance**, a punishment inflicted in the Roman Catholic discipline. We are **penitent** only in matters of religious or moral duty. We may **repent** of some step we take in business. Sentient beings may **pine**, or **pine** away, when depressed or disappointed. A **penitentiary** is a reformatory prison. To **punch** is short for punish. To **punish** (*punīre*) has the idea not only of correcting a man or setting him right, but also of satisfying public justice. We speak of a **punishable** offence, of **punitive** laws, &c. **Impenitence** or **impenitency** means want of penitence, not repenting of sin. "They died impenitent" (Milton). To do wrong with **impunity** is to do so without being punished. To **repine** is an inward discontent which preys on the spirits, but does not break forth in outward expression. A **subpœna** is a writ commanding the attendance of a witness at a law court under **penalty** of some fine.

L. *apprehendo*, from L. *prehendo*[1] or *prendo, di, sum, dere*, to seize or lay hold of, and this meaning runs through all the various forms of the word. If you believed a man to have been guilty of theft, and if any one were to ask you why he had left the town, you might reply, "I apprehend that he was apprehensive of being apprehended." We have here the word used in the three different senses, yet underlying them all the meaning of "laying hold." "I apprehend" is, "the idea lays hold of me"; "that he was "apprehensive," *i.e.*, "that the fear laid hold of him"; "that he would be apprehended," *i.e.*, "that he would be laid hold of": and as the principle of fear is that which has perhaps the strongest hold on us, the word has come to be more closely connected with fear than any other feeling; but here it is "apprehension" in the sense of laying hold of. "An apprehension of the mercy of God" is laying hold of the mercy of God in Christ—not merely knowing that there is mercy with God in Christ, but a personal appropriation or laying hold of that mercy for ourselves. The drowning man is not saved merely by knowing that a rope has been thrown from the ship for his rescue, but by his apprehending or laying hold of it for himself; and so it is with the sinner whose repentance is brought about, not by vague notions that God so loved the world, but by his personal appropriation of God's love for himself: "Christ loved me and gave Himself for me."

[1] From *prehendo, prehendi, prehensum, prehendĕre*, to lay hold of, to grasp, we have **prehensile**, fitted to grasp with, as those monkeys which have prehensile tails. A **prize** is a thing (particularly a ship) captured from the enemy, something contested for now. A **prison** is a building for the safe custody of criminals; a **prisoner, imprisoned, imprisonment.** An **apprentice** is one bound to serve his master, who in turn teaches him his trade. We **apprise** a person what concerns himself. To **comprehend** means both to comprise, include, or contain, and to understand; and so we have **comprehensive** and **comprehension** and **incomprehensible.** An **enterprise** is a bold undertaking. An **enterprising** man is active, courageous, and resolute in carrying out great or untried schemes. An **impregnable** fortress is one that cannot be taken by force. To **misapprehend** is to mistake, to **apprehend** wrongly. We may labour under **misapprehensions.** A general makes **reprisals** when he makes up for loss by damaging the enemy. To **surprise** is to take unawares. We are **surprised** when we meet or do not meet with something quite contrary to our expectations. **Surprise** may for a moment startle us; but astonishment and amazement are much stronger.

The word **sacrament**, which is so often used in connection with the solemn rites of our religion, is not, in the sense in which it is now used, an ecclesiastical or a scriptural word, for the word *sacramentum*, from which it comes, being a word of Latin origin, could not be introduced into theology in the original language in which the books of the New Testament were written. From the etymology nothing more can be gathered than that a sacrament is something, either a word or an action, connected with what is sacred (from the L. *sacer*,[1] *sacra*, *sacrum*, sacred). The word *sacramentum* was originally employed by the Romans to express the military oath of fidelity which a soldier took when he joined the army, and this name was afterwards taken by Christians to describe the oath of allegiance to Christ, as the Captain of their Salvation, when they joined His Church, either by Baptism or the Lord's Supper. The Church of Rome reckons seven sacraments,—five in addition to these two, viz., confirmation, penance, extreme unction, orders, marriage; but these are not, strictly speaking, sacraments, for two things are included in every sacrament—(1) an outward and visible sign used according to Christ's own appointment, and (2) an inward and spiritual grace thereby signified. Now, the first three are not divine institutions; and the last two, marriage and orders, the one instituted by God in Paradise, the other by Christ, neither signify nor convey any inward grace.

**Baptism** (from Gr. *bapto*,[2] to dip) means either the washing

[1] From *sacer*, *sacra*, *sacrum*, sacred, or devoted to religious use, we have **sacerdotal** (from *sacerdos*, *dotis*, a priest), **sacrifice**, **sacrificial**; while **sacrilege** is the crime of stealing **sacred** things, and the man who robs a church or violates sacred things is called **sacrilegious**. A **sacristan** or **sexton** is a man who has charge of the movables of a church. To **consecrate** is to set apart by a special act for the service of God or for some sacred purpose. To **desecrate** is to profane what is consecrated. To **execrate** is to cast out as unholy, to abominate, to curse; and we have also the words **execrable** and **execration**.

[2] From this word *bapto*, and *baptizo*, we have the word **Baptists**, who hold that baptism should be administered only by dipping, and **Anabaptists** (Gr. *ana*, up), who maintain that baptism should be administered only to adults, those who are grown up. Those again who hold to the baptism of children are called **Pædobaptists** (from *pais*, a boy), and they do so on the ground that every stage of life has been hallowed, or that the child obtains by its connection with its Christian parent what is meant by bap-

with water or the washing in water, and is the application of water to a person as the initiatory sacrament of the Christian religion, whereby he is admitted into the Church; and persons are baptised either by sprinkling or immersion. The adult person on his baptism professes to receive certain beliefs, and engages to live a Christian life. These are called baptismal vows or engagements.

The other sacrament is the **Lord's Supper**, so called because instituted by the Lord Jesus, and at supper time. In it the bread and wine are partaken of by Christ's command—the bread representing His body and the wine His blood. The name **Eucharist** is given by many to the sacrament of the Lord's Supper because before partaking of it we express our thanks to God for His unspeakable gift. It comes from the Greek word *eucharistia*, thanksgiving, from *eu*,[1] well, and *charisteo*, to show favour (from

tism. **John the Baptist** was the forerunner of Jesus Christ. A **baptistry**, or **baptistery**, is a place in a church, or formerly attached to it, for baptising people.

[1] From this Greek word *eu*, well, we have many important words, such as a **eulogy** or a **eulogium**, a speaking well of, a speech, a writing in praise of. (The word **panegyric**, which signifies a public eulogy, has been taken through the F. *panégyrique*, and through the L. *panegyricus*, from the corresponding Greek word signifying fit for a public assembly or festival, from Gr. *pan*, all, and *aguris*, *agora*, a gallery, a crowd, and now an oration or discourse in praise of some person.) **Euphemism** is from the Gr. *euphemismos* for *euphemio*, the use of words of good omen (*eu*, well, and *phemi*, to speak). From this same root of *phemi*, to speak, we have the word **emphasis** (Gr.), forcible expression, and *em*, in or on, the stress or force of the voice put upon a particular word or syllable to increase its significance. **Euphēmite**, "speak fair," the imperative of the corresponding verb, was the solemn warning to the Greek worshipper not to disturb the sacrifices by speaking, lest he might utter some ill-omened word; and so the Romans had a similar formula at their sacrifices and religious ceremonies—*favete ore* or *linguis*, favour us with your tongues, meaning not to speak but to keep silence. To say "keep silence" was too suggestive of evil speech, and to say "utter nothing ominous" would have been in itself an ominous utterance. They said *absit omen* when they thought it unlucky but necessary to mention any disastrous or evil thing, just as we instinctively avoid the mention of death, and take refuge in vague and softened phrases such as depart, decease, falling asleep, joining the majority, &c. So the word **obituary** refers us back to a well-known Latin euphemism, *obiit*, for *obiit diem supremum*, he has met his last day. A similar euphemistic expression is **post obit** (for *post obitum*), an agreement to pay money after some one's death. The word euphemism now generally means the substitution of a delicate or indirect expression in order to avoid something offensive to good manners or indelicate, also

*charis*, grace or thanks). The offering of bread and wine is **eucharistic**, and the participation or communion is a means of grace. The Church of Rome holds that after the bread and wine have been blessed by the priest they are no longer bread and wine, but that they are transformed into the real body and blood of Christ. This, called by the Roman Catholics **transubstantiation**, signifies a change into another substance—viz., that they are no longer bread and wine, but the body and blood of Christ. The Lutherans believe in **consubstantiation**—*i.e.*, the actual substantial presence of the body and blood of Christ with the bread and wine used at the Lord's Supper.

As regards the **future life**, all who receive the Scriptures as the

a mild name for something supposed to be offensive—as effluvium for stench, perspiration for sweat, untidy for dirty, untruthful for lying, unwise for foolish, &c. Somewhat akin to this in meaning is the word **euphuism** (Gr. *euphues*, of an excellent nature, graceful—from *eu*, well, and *phues*, from *phuo*, to be born), applied to an expression affectedly refined, or to high-flown diction. It came into use in this country from Euphues, the hero of a book with this title written in the reign of Queen Elizabeth by John Lely, and which brought this affectation of excessive refinement into vogue. The word **euphony** (Gr. and L. *euphonia*, from *eu*, well, and *phone*, a voice) means an agreeable sound of words, a pronunciation of letters, words, or syllables pleasing to the ear. There is a **law of euphony** more or less in all languages, a law which tends to assimilate the short vowels that precede and follow a liquid or light combination of consonants. When the two vowels are not merged into one they are often thus assimilated — *e.g.*, *smaraldo* (It.) becomes in French *esmeralde*, *émeraude*, and in English emerald; *mirabilia* becomes successively *maraviglia* (It.), *merveilles*, marvels; *bilancia* becomes balance; *nomen* in Latin is found ending in *a* in Saxon, and *o* becomes *a*, *nama*; *son* ends in Saxon in *u*, and was hence spelt *sunu*. In semi-Saxon the second *u* became *e*, and the whole word *sone*. Similarly, *wif-man* becomes *woman*, and in the plural is pronounced *wimmen*. The operation of this law is very extensive in all tongues. An attempt has been made in a usually accurate dictionary to derive the word **Utopia** from *eu*, well, and *topos*, a place, meaning well placed, as expressive of the ideal place of perfection described by Sir Thomas More in his book in Henry VIII.'s time which bears that name; but the Gr. *eu* is never spelt *u* in English. The word comes, indeed, from *topos*, a place, but the prefix is the Gr. *ou* or *ouk*, not, so that its literal meaning is no place, or nowhere, or a place situated nowhere, the name being given by him to an imaginary island where the utmost perfection of laws and social arrangements was enjoyed. He contrasts this ideal, a model of utopian perfection, with the defects of the states of his time. We call a scheme **utopian** when it proposes to be in a state of perfection, which in man's imperfect condition would be found impracticable.

Word of God believe in a future state of existence either in happiness or in misery. They believe in the **immateriality** of the soul (from L. *in*, not, and *materia*, matter)—in other words, that the soul is distinct from the body, and that therefore the destruction of the body does not imply the destruction of the soul. The doctrine of the **immateriality of the soul** is a somewhat risky one to preach to an ordinary congregation, who generally attach another meaning to what is immaterial. About a hundred years ago a would-be philosophical clergyman was endeavouring to prove to his congregation that the soul survived the body, and affirmed that the soul was immaterial; but the congregation so entirely misunderstood his meaning that they brought an accusation before the Presbytery that he had said their souls were not material, which just meant that it was **immaterial** whether they had souls or not. The **immortality** of the soul is only another way of saying that the soul survives the death of the body, and is not liable to death itself (from *in*, not, and *mortalis*, subject to death). The word **resurrection** (from *re*, again, and *surgo*, *surrexi*, *surrectum*, *surgere*, to rise) means the rising again from the dead. The resurrection of the body is a doctrine of the Christian faith; there will be another kind of material body (related to our present body, as the plant is to the seed), and called **spiritual**, which means spirit-ministering or spirit-serving—no longer a clog and fetter to the soul, but one which is a worthy and efficient servant. There is an **intermediate** state (L. *inter*, between, and *medium*, middle), a state between death and the resurrection,—between the death of the body and its final reunion with the soul,—expressed by **Hades** (Gr. *aidēs*, the unseen state, from Gr. *a*, privative; *idein*, to see). **Paradise** (F. *paradis*, L. *paradisus*, a park; Gr. *paradeisos*, a park, a pleasure-ground; and Heb. *pardes*, a park, a place planted with trees) is the garden of Eden first, then any region or state of supreme felicity, or heaven itself, as in our Lord's reply to the penitent thief, "To-day shalt thou be with Me in paradise," and in the Book of Revelation. The Church of Rome holds that the great mass of partially sanctified Christians, dying in fellowship with the Church, yet still encumbered with many imperfections,

go to purgatory, where they suffer more or less intensely, for a longer or shorter period, until their sins are both atoned for and purged away, when they are translated to heaven; during which intermediate period they may be efficiently assisted by the masses and labours of their friends on earth. The word **purgatory** comes from *purgo*,[1] *purgare*, to clear or purge—from L. *purum* and *ago*, to make clean or pure. **Heaven**, the dwelling-place of the Deity and the blessed, is of doubtful origin, but most likely it comes from **heave**, and so meaning **heaved** or lifted up; and **hell**, the place or state of punishment after death. Its etymology is also doubtful, but most likely the word comes from the AS. verb *helan*, to cover, to conceal, and so signifies originally a hidden or concealed place, the word being cognate with the L. verb *celare*, to conceal—whence we have **cellar** and a **cell**; but when we remember that the German word for hell is *Hölle*, it may have been through this that the AS. word *hol*, a hole or cavern, assumed the form and pronunciation of "hell." Those who doubt or disbelieve all this are called generally **infidels**—from L. *infidelis*, not believing, through French from Latin, composed of *in*, not, and *fidelis*, faithful (from *fides*, faith or belief). It is only fair to mention that infidel, properly speaking, signifies not one of the faith (of the person speaking), and so it is constantly applied by Mohammedans to Christians. It is worthy of notice that the word **miscreant**, signifying now a vile unprincipled fellow of the most extreme moral depravity, had originally no reference to moral conduct, but referred exclusively to creed, signifying a misbeliever or an unbeliever, and as such was as readily applicable to the most blameless of these as to the vilest and the worst. It comes from the OF. *mescréant*, misbelieving, miscreant—from *mes*, badly, *créant*, believing (L. *minus credere*, to believe amiss—arising from the settled conviction that to believe wrongly is soon followed by living wrongly). They are called also

[1] From *purgo, avi, atum, are*, we have **pure, purge, purgation, purgational, expurgate, purgatory, purity, impurity; purism** means excessive nicety in the choice of words. **Purists** are those who cultivate or affect such rigid purity. The **Puritans** were men who professed great purity in doctrine and life. Macaulay speaks of **puritanical** circles from which plays and novels are strictly excluded.

**sceptics**, doubting or denying the truth of revelation (from L. *scepticus*, from Gr. *skeptikos*, thoughtful, from Gr. *skeptomai*, to look about, to consider). Some people are sceptics through excess of credulity, because if they do not believe this they must believe something much more difficult. And so we find some believing in **annihilation**, the being put out of existence, the being reduced to nothing (from L. *ad*, to, and *nil* or *nihil*,[1] nothing).

The **Millennium**, to which many are looking forward, signifies a thousand years (from L. *mille*, a thousand, and *annus*, a year), during which, according to some, the Gospel will prevail through the whole world. Those who hold this are called **Millenarians**. **Premillenarians** are those who hold that the advent of Christ will come *before* the Millennium.

Regarding Church government and forms of worship, there are great differences of opinion and practice among the different Churches. The Roman Catholic Church holds views which differ very widely in many respects from those of the other Churches. The very name of Catholic, which it claims for itself, is both presumptuous and uncharitable. **Catholic** signifies universal, embracing the whole body of Christians—from Gr. *katholikos*, universal, from Gr. *kata*, throughout, and *holos*,[2] the whole. We speak of the Catholic faith—that is, what is believed by all men, everywhere, at all times; but such a faith has never been. Christians may claim to be members of the Catholic Church, but no Church can claim to be *the* Catholic Church. The word **œcumenical** is used as an ecclesiastical term to signify belonging to or representing the whole (Christian) world or the universal Church—specially applied to the general councils of the Early Church, and, in modern use, of the Roman Catholic Church. It comes through the

[1] From this word *nihil* we have also **Nihilists**, the name given to those who profess **nihilism**, or nothingness—primarily applied to the views of an extreme Socialist sect in Russia, whose leading maxim is that all the existing institutions of society must be destroyed in order to clear the way for a perfectly new state of society, and which advocates the assassination of kings, &c., as one of the means to that end.

[2] From *holos*, the whole, we have also a **holocaust** (from *kaio*, I burn), meaning a whole burnt-offering, a sacrifice the whole of which was consumed by fire; and a **holograph** is wholly in the author's handwriting (*grapho*, to write).

L. *œcumenicus*, from the Gr. *oikumenikos*, of or belonging to the *oikoumene*, the inhabited earth—the whole world. The Church of Rome claims the Apostle[1] Peter as the first **Pope**. The word comes through the AS. *papa*, from L. *papa*, father—originally a childish word. It is the same as our **papa**, which we have independently adopted from the F. *papa*, which is the same Latin word. On this account they are called **Papists**, and so we speak of the **Papacy** and of **Papistical** practices. The dignitaries of the Church of Rome next to the Pope are the **cardinals**, from the L. *cardinalis* (from *cardo*, *cardĭnis*, a hinge), which signifies literally that on which something hinges or depends; hence the sense of important, chief, principal, generally of abstract things, as the cardinal virtues, and then as a personal noun, a **dignitary** (see note, p. 405). The other ecclesiastical dignitaries, under the Pope and the Cardinals, are very much the same as in the Church of England and other Episcopal Churches. There are **archbishops**,—*i.e.*, arch or chief bishops,—bishops of provinces as well as of their own diocese, the word arch (from Gr. *arche*) signifying chief, principal superior (see note to p. 312). The **bishop** is one of the higher clergy who has charge of the diocese. The AS. name is *bisceop*, through L. *episcopus*, from Gr. *episcopos*, an overseer, from *epi*, upon, and *scopos*, a watcher. **Episcopal** is a later borrowing from the Latin. The word **diocese**, which means the circuit or extent of a bishop's jurisdiction, comes from the Gr. *diokesis*, from *di*, and *oikein*, to keep a house (from *di* for *dia*, through, signifying completeness, and *oikeo*, to manage a household, from *oikos*, a house—see p. 8), implying that within his diocese he is overseer over his own family. The AS. *ric* (Ger. *Reich*), signifying rule, sway, dominion, jurisdiction, survives only in the word **bishopric**. There used to be others, as *cyneric*, like the Ger. *Königreich*, which we now call "kingdom," of which they did not

[1] The word **apostle** (Gr. *apostolos*—*apo*, away, and *stello*, to send) means one sent out by another, then one sent on important business, and is now confined almost entirely to those sent forth by Christ on the most important of all business, and so called apostles. In the same way we have **epistle**, from *epistolē*, anything sent by a messenger (*epi*, upon or to, and *stello*, to send), and then a letter, and now chiefly to the letters of Paul and the others in the New Testament.

regard the last syllable as a formative but as an independent substantive, *Reich*, and so they regarded *Königreich* as a compound. We cannot so regard bishopric, simply because we have lost *ric* as a distinct substantive; but when the word bishopric was first made, it was made as a compound.

In the Church of Rome, as in the Church of England, the next in order below a bishop and above a deacon is a **priest**. In the translations of Wycliffe's 'Purvey,' the Latin word **presbyter**, designating an order of ministers in the Christian Church, was rendered by its anglicised form priest. But in the other translations, priest stood also for another Latin word, *sacerdos*, which denoted the sacrificing ministers of the Old Testament. This was quite natural, because according to the view of the whole Christian world at the time, the priest or presbyter and the bishop were the successors in function of the sacrificing ministers of the Jews, and in Church-Latin the word *sacerdos* was applied to both. When, however, the New Testament came to be translated into English from the Greek original, it was seen that the word *presbuteros* was the comparative of the adjective *presbus*, old. Tindale retained "priest" as the translation of the Gr. *hiereus* (the *sacerdos* of the Vulgate), but he thought that *presbuteros* ought to be translated by an English word of the same literal meaning. It cost him much thought to discover the right equivalent. In his first edition of the New Testament he used the word **senior**, a rendering which, in his controversy with Sir Thomas More, he admitted to be un-English and unsatisfactory. In his second edition he substituted **elder**, and in this he has been followed by all succeeding translators, except those of the Rhemish (Roman Catholic) version. Thus Tindale's New Testament is the source of the ecclesiastical sense of elder; and the fact that, in the English Bible, priest never occurs as the designation of a Christian minister, has had a remarkable effect on the popular acceptation of the word; for although, as we have seen, the second order of the Anglican clergy are officially called priests, it is only in certain northern districts of England that the people commonly apply the title to their parish clergyman. To the great majority of Englishmen

the title suggests primarily either a Roman Catholic clergyman or a minister of Jewish or heathen worship (Bradley's 'Making of English,' p. 222). Deacon is in Episcopal churches the name of the order of clergy under the priests. In some Presbyterian churches it is the name of an officer under the elders; but the word **deacon** (from the L. *diaconus* and Gr. *diakonos*) means a servant, a subordinate of the priest.

The **Presbyterian** Church, which is so called from its being governed by presbyters or elders, holds that there are only two orders mentioned in the New Testament, not three, as the Church of Rome and Church of England hold—viz., teaching elders, usually called ministers, and ruling elders, usually called elders, who, with the ministers, constitute the governing body of the Church in each parish. It is said that the Gr. word *paroikia*, from which **parish** comes, originally meant a "sojourning." It is applied in the New Testament, Acts xiii. 17, as it is constantly applied in the Septuagint version of the Old Testament, to the sojourning of the Jews in Egypt. By a natural and not uncommon transition of meaning, it came to be used in a concrete sense of a colony of sojourners in the midst of an alien population, such as the Jews were in all the great cities of the Roman Empire. It came hence to be used by the early Christian communities. The Christians of Rome or Corinth formed a community of sojourners. It was not at first a local area, but an aggregate of persons. It does not appear to have been applied to a local area until the Church was fully organised; and its application to small areas of ecclesiastical jurisdiction presided over by one minister, such as is meant by a parish in its modern sense, may have easily arisen from the strict meaning of the word *paroikia*, composed as it is of the two Gr. words *para*, near, and *oikia*, the house—*i.e.*, near the house, the house emphatically being the House of God; and all the dwellers near the house were constituted the parishioners of that one parish. The word **Church**, which occurs frequently in the Authorised Version, is never used, as with us, for the building in which people meet for worship. The Greek word from which our word Church comes is never used in the New Testament. Our word

Church comes originally from the Gr. *kyriake*, "that which pertains to the Lord," from the Gr. *kurios*, the Lord, and so we find in AS. *kirice* and *kyrice*, from the same Greek word. Now, although it may seem strange to find a Greek word in the vocabulary of our Anglo-Saxon forefathers, yet while most of the Teutonic tribes were converted through contact with the Latin Church, some Goths on the lower Danube had been brought to the knowledge of Christ at an earlier date by Greek missionaries from Constantinople; and these Goths, the first converted, and therefore with a Christian vocabulary, in their turn lent the word to the other German tribes, and to our Anglo-Saxon forefathers among the rest, and by this circuit it has come round from Constantinople to us. The **Kirk** of the northern dialects is from the same root. The word which is rendered "Church" in the Authorised Version of the New Testament is the Gr. *ekklesia*, which is carried without change into the Latin language, and also into the English in the word **ecclesiastical**. To understand the proper meaning of this word, the Church, we must trace out the meaning of *ecclesia*. The word comes from Gr. *ek*, out of, and *kaleo*, to call, and means, therefore, those who are called out—that is, called out of the world to be the servants of Christ, or as we find it in John xv. 19, "I have chosen you out of the world." The whole community of Christians, therefore, constitutes the Church; and to confine the meaning of the Church, as is too often done, to the officers of the Church, or to the clergy in contradistinction to the laity, is an improper and unauthorised narrowing of the meaning of the word. The word **clergy** is from the Gr. *klericos*, through the medieval L. *clericus*. This comes from the Gr. *kleros*, a lot or portion, an allotment. The priests were called *klerikoi*, either because, so to speak, they were a class apart, or rather perhaps because they had a lot in God's inheritance. And when only churchmen knew how to read and write, the word *clericus* (clerk or writer) became synonymous with scholar. As Shakespeare says in "Henry VIII.," "All the clerks, I mean the learned ones, in Christian kingdoms have their free voices." As the person who did the responses in church was able to read, he received the name of **clerk**. At a some-

what later date those who were engaged to write in an office or to keep business books were so termed; so that the word clerk, which once conveyed an idea of dignity, gradually lost it with the increased diffusion of education. A **clerical** error does not now signify any fault or mistake on the part of the clergyman, but an orthographical error made by some mistake on the part of the writer, whoever he may be. The phrase "benefit of clergy" may be here referred to. It meant originally the exemption of the clerical order from trial by a secular court, based on the text, "Touch not Mine anointed, and do My prophets no harm" (1 Chron. xvi. 22). In course of time it comprehended not only the ordained clergy but all who, being able to read and write, were capable of entering into "holy orders"; and then the phrase meant that such should in certain cases be exempt from criminal prosecution. This law was abolished in the reign of George IV. (1827).

In every diocese in England, and in Roman Catholic countries also, the principal church is called the **cathedral**, from the Gr. word *kathēdra*, a seat, from its containing the seat or throne of the bishop; but even in ordinary churches as well as in cathedrals there is what is called the **nave**, the middle or body of the church, as distinct from what are termed the **aisles** or wings, the side passages of the church, so called from the F. *aile* and OF. *aisle*, both from the L. *axilla*, from *ala*, a wing, as of a bird. But the word **nave** (F. *nef*) comes from the L. *navis*, a ship, either, as many suppose, from the resemblance of the roof to the hull of a ship, or from the fact that the Church of Christ is often represented as a ship exposed to many trials on the troubled sea of this world, which has more probably given the name of the nave to the body of the church. It is still a doubtful point whether the billowy, wavy marble floor of St Mark's Cathedral in Venice has become such now by the many feet that have passed over it since its foundation; or whether it was made so originally, and on purpose, to represent the troubled sea over which the ship of the Church has to sail. The **chancel** is the name given to that part of the building in Episcopal churches in which the communion-table is placed, and obtains its name

from the L. word *cancelli* (plural), signifying cross-bars, anciently used to separate that part of the church from the nave by latticework,—**lattice** signifying a network of crossed laths or bars (F. *lattis*, from *latte*, a lath, from Ger. *latte*).

In Roman Catholic churches especially, very great importance is attached to the dresses or **vestments** worn by the officiating clergy (L. *vestimentum*, from *vestio*, to clothe, from *vestis*, a garment), and therefore it is not to be wondered at that there should be a special part of the building called the **vestry**, where the sacred vestments are kept; while from the fact that managers' meetings were frequently held there, the managers of the church received as a body the name of the **vestry**, although they had nothing to do with the vestments which were kept there, and which originally gave it its name. There is only one vestment to which I am to refer, and which is to be found in all such vestries —the **surplice**. The climate of the North was not less severe in the Middle Ages than it is now, and at the same time artificial modes of producing or retaining heat were both fewer and more cumbrous. The cold was warded off not so much by fires as by the use of warmer clothing than is now commonly worn. Furs were in ordinary use, and the ordinary winter dress of those who lived the canonical life was a fur coat. Such a coat was allowed also to monks, and is prescribed in the statutes of several orders. But between canons and monks there was a point of difference which seems to have been universally maintained. A monk might not wear linen, a canon might do so. A monk must appear, whether in a church or in a monastery, in his woollen coat; a canon threw a linen blouse over his fur coat, and was thereby known to be a canon and not a monk. An illustration of this is afforded by what took place at Capos, when there was a doubt whether the clergy there were monks or canons: the fact that they wore surplices was held to be proof conclusive that they were the latter. The linen blouse which was thus worn by canons, as a distinctive mark of their order, over the fur coat or pelisse, was commonly known as the over-pelisse or surplice. The word **pelisse**, which now signifies a silk habit worn by ladies, meant originally a furred coat

or robe, from the L. *pellis*, a skin or hide; and from the low L. *superpellicum*, an over garment, we have derived the word **surplice**, the white outer garment worn by the priests and English clergy. **Belfry** is the name given to that part of the church or steeple in which bells are hung. It was frequently, and still remains in the case of very old buildings, separate from the church and built alongside of it, as in the campanile or bell-tower of St Mark's, Venice, &c. But the belfry originally was a tower for warlike purposes, either of offence or defence. Though now associated with the bells which it contains, it had nothing to do with bells, but was, as I have said, originally and properly a watch-tower, from the OF. *berfroi* or *berfray*, which also assumed the shape of *belefroy* or *belfroi*, and eventually *beffroi*,—all this from the MH.Ger. *bercfrit* (*frid* or *frit*, a tower, and *bergan*, to protect—modern *bergen*, to conceal or protect). The bells came later, and are unessential. The *beffroi* became corrupted into *belfry* long before any bells were there; but when the bells *were* there, they were in frequent use. The best known of these was the bell that was rung, and in many places still is rung, at 8 P.M., called the curfew bell. The word **curfew**, which literally signifies "cover fire," came from the F. *couvre-feu* (OF. *covre-feu*), and this from OF. *couvrir*, to cover, and *feu*, fire; and all these from L. *co-operire*,[1] to hide, from *operire*,[1] to shut; and there is also *aperire*,[1] to open (for

[1] From these verbs *aperio, aperui, apertum, aperire*, to open; *operire*, to shut; and *co-operire*, to hide, we have an **aperient**, an opening medicine; an **aperture**, an opening or hole; and **April**, the month in which the earth opens for new fruit, or for the reception of the seed, or when the leaves and the buds begin to open up. And so, as we have seen, **cover** is the F. *couvrir*, from *co-operire;* and a **coverlet** is the F. *couvre-lit*, an outer covering for a bed (F. *lit*). **Covert** means what is not open, concealed or disguised. Wordsworth speaks of a covert nook, and Milton of covert guile. A **kerchief**, as we have seen (p. 167), is *couvre-chef*, a covering for the head. Harvey **discovered** the circulation of the blood—that is, he found what was before unknown (or covered); but Watt **invented** the steam-engine—that is, he contrived that new machine. We speak with a true distinction of the inventions of art and the discoveries of science. **Overt** means open, manifest—the opposite of covert. Mere intention is not punishable unless it shows itself in some overt action. An **overture** means either an offer formally made or a resolution formally proposed for consideration, or the opening piece of an opera or similar musical composition.

*apperio*, from *ab* and *perio*, which must have signified to cover, as is still evident from *operio*). The English word curfew is generally used in connection with the word bell, or implying it, as in Gray's "Elegy"—

"The curfew tolls the knell of parting day."

The curfew bell was rung originally in the reigns of William I. and II. at sunset, to give notice to all their subjects that they were to put out their fires; and the bell of the parish church, which in many towns and villages is still rung at 8 o'clock every evening, is a survival of the practice. It is said in the 'Dictionary of Phrase and Fable' that the Klokans in Abo, even to the present day, traverse the towns crying the "go-to-bed time." Those abroad are told to "make haste home," and those at home "to put out their fires." It was abolished as a police regulation in England by Henry I.

In the Romish and Episcopal churches generally the service in public worship is much more stereotyped than in the Presbyterian and kindred churches. In the early days divine service was very simple, but by degrees a number of external ceremonies and extra prayers were added, until at length it was found necessary to reduce the service into writing and regulate the manner of performing it, and this was called a **liturgy**—from Gr. *leiturgia*, from *leitos*, from Gr. *laos*, the people, and *ergo*, to make to do, meaning public service. The sermon in all Christian congregations forms a more or less prominent part of the public worship. The name **sermon** (L. *sermo*, signifying speech, discourse, talk, anything spoken) came gradually to signify a set speech or an oration, from the L. *sero, serui, sertum, serĕre*, to form or bind together, to connect. It is generally preceded by what is called the **text.** A text with most people, in Scotland at all events, signifies the verse or portion of Scripture prefixed to the sermon, and on which the sermon is a comment. It came into Middle English from the French, where it stands as the descendant of the Latin word *textum*, something woven, and retains in English the figurative sense only of its primitive, yet owes it to its origin that it describes a composition as a "woven" thing, as a curiously interwoven cloth or

"tissue of words." The verb *texo*,[1] *texui*, *textum*, *texĕre*, to weave, once become a part of the English language, has grown with its growth, and has acquired certain special usages, and it denotes a literary work conceived of as a mere thing, as a texture woven of words instead of threads. It designates neither on the one side the book which contains the text, nor on the other side the sense which the text conveys. We speak, too, of texts of Scripture, meaning not various editions of it, but brief extracts from Scripture, as, for example, proof-texts and the like—a usage which appears to have grown under the conception that all developed theology is of the nature of a comment on Scripture. Where it rather explains a portion of Scripture than an individual text it is called a **lecture**, originally a discourse read on any subject (from *lego*, *legi*, *lectum*, *legĕre*, to read), or an **exposition** (through F. *exposer*, from L. *expono*, *exposui*, *expostum* or *expositum*, *exponĕre*), to expound, to lay open the meaning of. This is sometimes called an **exegesis**, being the Greek word from *exegesthai*, to explain; and the person who does so is called an **exegete**. This word **exegesis**, I may mention, is the name given to the Latin discourse delivered in the Divinity Hall, and it is generally taken by a Presbytery instead of a new one when a candidate applies to be taken on trials for licence as a preacher; and you may imagine my surprise when a student, who had been four years at the University and two at the Divinity Hall, wrote to me asking if I thought they would take his old "Ecce Jesus," or whether he would require to write a new one! This was far worse than the case of a distinguished Congregationalist minister in England who wrote a very able book, 'Ecce Deus,' which, but for the publisher noticing the mistake, would have been published under the title of 'Ecce Deum'! The word

[1] From this word *texo* we have several words in common use—such as **context**, literally something woven together or connected, the parts of a discourse or treatise which precede and follow a special passage. We have also **pretext** (from *præ*, before, and *texo*, to weave), an ostensible motive or reason put forward in order to conceal the real one, a pretence; and we have **textile**, meaning capable of being woven; and **textual**, applied to a preacher, and meaning one who sticks to his text.

**hermeneutics** is frequently used to express the science of exegesis or of interpretation, especially of the Scriptures. It comes from the Greek word *hermeneutikos*, from *hermeneus*, an interpreter, from *Hermes*,[1] the Greek name for Mercury, the god of art and eloquence. The word **homily** is often given to a sermon (from the Gr. *homilia*, originally an assembly to whom a plain, simple, and practical sermon was addressed), and now generally on some one special subject rather than on a text, as in the Homilies of the Church of England, where we have sermons on the pride of dress and suchlike. The word **postil** signified originally a note written on the margin of the Bible, so called because written after the text or other words (OF. *postille*, low L. *postilla*—i.e., *post illa* (*verba*)—after those words; like *post ea*, after those words, subsequently written as one word, *postea*, afterwards). The word to **preach**, which means to deliver a public discourse of a religious subject, is through F. *prêcher* (It. *prædicare*), from L. *præ*, before, and *dico*, to proclaim. **Litany** means strictly any united prayer and supplication in the churches. By the word, however, is usually understood a form of alternate prayer, intercessory or deprecatory, and of a penitential character, containing invocations to the Holy Trinity (and in the Church of Rome to the Saints), in which the people respond to each clause of the priest by the repetition of a short and expressive formula. The word comes evidently from the Gr. *litaneia*, from *litē* or *litai*, prayers. Besides the Latin form, *litania*, there is another form of the word, viz., *letania*; and in English the form *letanie* seems to

[1] It is remarkable that while from Hermes we have the word **hermeneutics**, which signifies an opening up of the meaning, we should also from the same word Hermes have the word **hermetically**, as hermetically sealed, meaning what is perfectly close or closed. A glass vessel is said to be **hermetically** sealed when the opening is entirely closed by fusing the glass, as a glass tube by meeting the ends. The word comes from *Hermes*, the Greek name for Mercury, the god of art. It is also the Greek name for the Egyptian god Thoth, called by them *Hermes Trismegistus*, Hermes the Thrice Great, — literally, Hermes the Thrice Greatest,—who was god of science and of alchemy, and whose magical seal was held by medieval alchemists to make vessels and treasures inaccessible.

be older than the form *litanie*. In Minshæus's 'Guide into Tongues,' published in 1627, it appears in its order under *let* and not under *lat*, where it is given but second in order. Some have drawn a distinction between the forms, and have argued that *letania* means a day appointed for special rejoicing, as if it were from the Latin word *lætus*, joyful. The words, however, are generally, probably always, used as synonymous. The word **oblation** comes from the past participle of the Latin verb *offĕro, obtŭli, oblātum, offerre* (compounded of *ob* and *fero*, to bring), and signified primarily to bring before, to present, to offer: itself signified, as the Latin word *oblatio* did, a presenting, offering, a giving or bestowing gratuitously, and also a gift or present; till by-and-by it came to signify anything offered in worship or sacred service, and then more especially anything offered in sacrifice. In the prayer for the Church militant in the Church of England, where both alms and oblations are mentioned, the latter are by many commentators taken to mean the "elements" of the Lord's Supper, which in the rubric immediately before the prayer are ordered to be then put on the table. However, it cannot be denied that in the Scotch Liturgy the rubric calls the offerings of the people oblations: "And when all have offered, he shall reverently bring the said basin with the oblations therein, and deliver it to the Presbyter" (L'Estrange's 'Alliance,' p. 167). From the same root we have the English word **oblate**, meaning flattened at opposite sides or poles, shaped like an orange, or scientifically "an oblate spheroid," where the L. *oblatus* means borne against, brought forward (from *ob*, against, and *latus*, borne or brought). We have the word "oblate" used also in another sense, as applied to some of the orders of monks of the Roman Church, who are called oblate fathers, &c.—some have thought in consequence of some peculiarity of shape in their hats, but in reality oblate signifies here, as in the first case, offered up or dedicated, and is applied to all secular persons who, on embracing a monastic life, have given all their goods to the monastery of which they have become members. **Supplication**, a humble and earnest prayer in worship—from the verb *supplicate*, to seek by earnest prayer, from L. *supplico, avi, atum, āre*, to beseech

(*sub*, under, and *plico*,[1] to fold or bend), from L. *supplex*, folding or bending the knees beneath one—originally perhaps merely **supple**, easily bent, flexible. The **Mass** is the name given to the celebration of the Lord's Supper in Roman Catholic churches, from the F. *messe*, It. *missa*, said to be derived from the Latin words *ite, missa est* (*ecclesia*),—"Go, the congregation is dismissed,"—from the verb *mitto*,[2] to let go, to send. Closely connected with this is the word **missal**, the name given to the Roman Catholic mass-

[1] The verb *plico, plicāvi* (or *plicui*), *plicātum* (or *plicĭtum*), *plicare*, to fold or bend, with its various prefixes, gives us a great many words, such as **apply** and **application** and **applicant** (L. *applico*, from *ad*, to, and *plico*, to bend), to bend oneself to anything, to give close thought or attention to it, or to bend to any one or make application. We have also **complex**, composed of more than one or of many parts, folded together; and **complexity, compliant, complicate**, literally to twist or plait together, to entangle; and **complexion** (p. 12). **Duplicate, double**, twofold; and **duplicity**, doubleness, insincerity of heart or speech, deceit. **Explicable** is that which is capable of being unfolded or explained; **explicate** is to fold out or unfold, to lay open. **Explicit** is that which is not merely implied, but distinctly stated. To **implicate** is to involve any one in anything; to **imply** is to include in reality, to mean to signify; and so **implicit** signifies implied, the resting on or trusting another—relying entirely, as in the phrase "implicit obedience." We have also **simple** and **simplicity, multiple** and **multiplicity** — simple meaning what has only one ply, what is not complicated. Compare the German expression *einfaltig* and the Scotch *ae-fauld*.

[2] From the verb *mitto, misi, missum, mittere*, to send, we have a **mess**, a portion of food, a set of persons eating together—especially soldiers and sailors have mess or eat in company, so called from its being a quantity of food sent or served up at one time (OF. *mes*, F. *mets*); a **message**, a **messenger**, a **missile**, a **mission**, a **missionary**, a **missive**. To **admit, admission, admittance, admissible**. To **commit, commission, commissioner, comissary, commissariat, committee, compromise**. **Demise, demit, dismiss, dismissal**. **Emit, emission, emissary**. **Intermission, intermit, intermittent**. **Manumit** is to liberate from personal bondage, and we speak of the **manumission** of slaves. We **omit** when we leave things out either purposely and wisely or through oversight and imprudence; but to neglect implies **omission** where duty, wisdom, or obligation required the contrary. To **permit** is to allow, and we speak of a **permissible** excuse. **Permission** is formal leave. The **Permissive** Bill, if passed, would give the inhabitants of a district leave to prohibit the traffic of intoxicating drink within it. A **permit** is a written permission given by the Custom House. To **premise** is to state by way of introduction. A **premise** is a previous proposition. To **promise** is to give one's word, and **promissory** means containing a promise. **Remiss** implies that some duty has been done carelessly, and **remissness** is the careless performance of work. To **remit** a punishment is to let off, and there is the **remission** of a tax or duty. We **submit**, we become **submissive**, and "frailty gets par-

book containing the masses for the different days of the year, from the low L. *missale*, from *missa*, the Mass.

A **congregation**, of which we have just spoken, is an assembly of persons, especially when they meet for religious worship—from congregate, to gather together, from L. *congrego*, from *con*, together, and *grex*,[1] *gregis*, a flock or herd. This also may have suggested the name so frequently given to a Presbyterian minister —viz., that of **pastor**, one who feeds or tends a flock of people or a congregation; and we speak of his **pastoral** office, which we call the **pastorate**, from the L. *pastor*, a shepherd, from *pastum*, past part. of *pasco*,[2] to feed.

There are one or two words more closely connected with the Church of Rome which are interesting. The common use of our words **abbot** and **abbey** leads us to fancy them native words, whereas they, as well as the F. word *abbé*, spring from a much earlier source, having their origin in the Hebrew word *ab*, signifying a father, the root of the name Abraham, "for a father of many nations have I made thee." From *ab* the Syrians formed **abba**, used in Mark xiv. 36, Rom. viii. 15, and Gal. iv. 6. The Greeks retain the word in their *abbas*, and so did the Romans; and we have continued it in our word *abbot*, anciently written *abbut*, to denote the father or head of a **monastery**, a word which originally came from Gr. *monasterion* (*monos*, alone), and which signified first a monastery and then the church attached to it. The corrupt form of the word appears in **minster**, which from being the church of a monastery or convent has come to signify a cathedral church. As the abbot was the head, so the

don" by **submissiveness**. To **surmise** is to conjecture as to a matter of fact. To **transmit** is to cause to pass from one person to another. We speak of the **transmission** of letters, and electricity is **transmissible** through metals.

[1] From *grex* we have **gregarious**, living in flocks, and **egregious** (from *e*, out of, and *grege*, a flock), uncommon, out of the usual, distinguished either in a good or bad sense.

[2] From *pasco*, *pavi*, *pastum*, *pascere*, to feed, we have also **pasture**, grass, and also grass-land or **pasturage**. In OF. *pastime* also meant the tether by which a horse was confined while grazing; hence the part of the leg between the fetlock joint and the hoof is called the **pastern**, because the tether was attached to it. From this sense of clogging the English word **pester** has come to mean vex, harass, annoy. A **repast** is a meal.

friars were the brethren of the establishment, the word **friar** being a corruption of the F. *frère*, derived from the L. *frater*,[1] a brother. We find that in monastic houses many charitable establishments called **bede houses** existed, and which, though not now bearing their name, can, except in a few instances, be distinctly traced. At Hamford there is still a bede house, founded in 1493 by William Brown; and the 'Statistical Account of Scotland,' describing the parish of Ruthven in Banffshire, says, "There is a bede house still in being, though in bad repair, and six bedesmen in the establishment, but none of them live in the house." The word is derived from the Saxon word *bidden*, or *bedere*, to pray; whence came **bedesman** or **bedeman**, signifying one who prayed for another, the inhabitants of those almshouses praying for the souls of the founders or benefactors of them. The word bedesman was a common conclusion to letters in the time of Henry VIII., in the same way as a petitioner to the Crown now concludes with the words, "And your petitioner will ever pray." Sir Thomas More, in his letters to Cardinal Wolsey, concludes them with the words, "Your humble orator and most bounden beedsman, Thomas More." And Shakespeare, in "The Two Gentlemen of Verona," Act I., Scene i., uses the word and explains its meaning when Proteus says—

> "Commend thy grievance to my holy prayers,
> For I will be thy beadsman, Valentine."

To which Valentine replies—

> "And on a love-book pray for my success?"

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[1] In our word freemason, descriptive of the brethren belonging to the fraternity of masons, we preserve the original word, the prefix **free** referring not to the immunities of that body, but to their brotherhood. I think that this is a truer etymology than that which represents them as having received this name from having been freed by the Pope from certain burdens and obligations which rested upon other men, or as an association of masons, or builders in stone, who were freed from the laws that regulate common labourers. I am fully aware that the French name is *franc-maçonnerie*, and that it is regarded as a translation of our freemasonry, but I see very much stronger reasons for regarding our word "free" as a corruption of the French word *frère* for brother, even although the Frenchmen afterwards imagined that the word meant "free" in the sense of "exempt from."

Sir Henry Lee, Champion to Queen Elizabeth in the year 1590, when old age and infirmities had come upon him, gave a masque at his seat at Quarendon in Bucks on his retirement from the office of Champion, on which occasion a copy of verses alluding to his retirement was read before her Majesty, concluding with these words—

> "Goddess, vouchsafe this aged man his right
> To be your beadsman now, that was your Knight."

To bid beads, or to tell beads, was to say prayers; and before the invention of printing, when poor persons could not defray the expense of a manuscript book, small balls of glass strung upon a thread were invented (and are still used by the Romanists) to assist their memories in counting their prayers; and hence the word (which primarily denoted the prayer itself) was transferred to the small globular bodies, or telling beads—*i.e.*, counting prayers said,—from which the other meaning naturally followed. The AS. was *bed*, *gebed* (Ger. *gebet*), a prayer, and hence the little perforated balls used in counting the prayers recited were called **beads**—from *biden*, to pray. The word **rosary**, which in meaning has come to be closely connected with the preceding, is derived from the L. *rosarius* (from *rosa*, a rose), of or belonging to roses, or *rosarium*, used by Virgil, Georg. 4. 119, a bed or garden of roses. In medieval Latin the word *rosarium* was the name given to a garland of roses to crown the image of the Virgin, — F. *chapelet de roses*, shortly called *rosaire*. Then a **garland** or string of beads serving to mark off prayers as they were recited, representing by their size Paternosters and Ave Marias and Doxologies, to be recited in a certain order. This rosary is called the **Dominican rosary**, having been first instituted by St Dominic (1170-1221). It consists of 150 Ave Marias, 15 Paternosters, and 15 Glorias, to be recited once a-week "by the man who, being enrolled among the Confraternity of the most Holy Rosary, has nothing obliging him under the pain of sin, or any other pain, but solely wishing to participate in the blessings which are enjoyed in the Confraternity of the Rosary or religion of St Dominic, and

the Indulgences and Graces conceded by the Supreme Pontiff." This I take from the introduction to a little manual entitled 'The Mysteries for reciting the most Holy Rosary to the Virgin Mary,' published by authority at Rome in 1842. The name of rosary may have been given to these different prayers, as being the most beautiful flowers of devotion, as we read, "our Lady's Psalter is now better known as the Rosary."[1] These beads, professedly hallowed by the Pope's consecration, were in former days imported into England, but such importation was prohibited by statute in the year 1570. Gower, an old English writer, uses the words "bid thy bede" in the following passage, "Beware, therefore, and bid thy bede, and do nothing in holy church but that thou might by reason worthe." In the Church of England to this day, the prayer before the sermon is known by the name of the bidding prayer, and we still say to "bid" or "forbid" the banns. The word **beadle** is also of the same origin, such person having been originally the Officer of the Forest, who bade or summoned the people to attend the Court of the Forest, and in after times the officer who summoned the clergy and church officers to visitations; and in later times the officer of any court whose duty it was to summon the people. The passage in our Bible (Dan. iii. 3, 4), "Now when they stood up before the image that Nebuchadnezzar had set up, then an herald cried aloud," &c., is in one of the editions of the Bible, published in 1551, thus rendered, "Now when they stood up before the image which Nebuchadnezzar set up, the *beadle* cried out with all his might," &c. In early times the tenants of many manors were bound by the customs of the manors to perform at the will or bidding of the lords certain days' work; these days were called *bidden days*, or *bindays*, and the work performed was called Bederepe, from the Saxon *bidden*, to bid, and *repe*, to reap corn. The tenants who performed this service for the lord of the manor, besides their ordinary meals, were rewarded with a more substantial entertainment at the end of

[1] So in like manner it is not uncommon to find books called **anthologies** (from Gr. *anthos*, a flower, and *logos*, a discourse), literally a discourse on flowers, being a collection or selection of flowers of literature, as of poetry or epigrams.

the harvest, and this is the origin of our harvest-home supper. In the customs of the Manor of Cheltenham, **bead repe** money is mentioned, which is supposed to have been a money payment in substitution for the feast, or in lieu of the daily meals. These bidden days, or rather the work performed in them, were afterwards rendered in L. *precariæ*, from the Latin word *preces*, prayers, from *preco*, to pray or bid; and as the days were selected at the will of the lord of the manor, and therefore uncertain, **precarious** came to have that signification, as whatever was bestowed by mere favour, and not by obligation, was risky. Our word "to **bid**" comes from the same source, and its early use had the sense of praying, which it has not entirely lost with us. Thus, in 2 John, verse 10, "If there come any unto you and bring not this doctrine, receive him not into your house, neither bid him God speed"; and again, Acts xviii. 20, 21, "When they desired him to tarry longer time with them, he consented not, but bade them *farewell*." The words so used were in fact a prayer commending them to the divine care, and were equivalent to the F. *adieu*, to God,—the Sp. *a Dios* and the It. *Addio*, the parting benediction commonly by a friend to the care of the Almighty. This was originally said to the person left behind, as "farewell" was to the person setting forth. **Farewell** is pure Saxon, for the word **fare** is also a Saxon word signifying to go, to travel, to pass, and is very commonly used in early English. Hence we have the phrases a **thoroughfare**, a **wayfarer**, or a **seafaring** man, and the price paid for travelling by land or water is called a *fare;* a **ferry** is a passage of water, and a **ford** is that part of a river which is passed or fared on foot. The clergyman preaches his *farewell* sermon, and in return his hearers, anxious for his future happiness, express their wishes for his **welfare**. This reference to sermons reminds me that criticisms are frequently passed upon their doctrine, which is described as **orthodox** or **heterodox**. The Greek *doxa*,[1] opinion, is the same in both (from Gr. *dokeo*, to seem), but *orthos* signifies straight or right, and

[1] **Paradox**, any statement or tenet contrary to received opinion or belief, through F. *paradoxe* (fourteenth century), and L. *paradoxum*, from Gr. *paradoxos*, from *para*, past, beyond, contrary to, and *doxa*, an opinion.

*heteros*, another or different, and therefore apparently wrong. Perhaps orthodoxy originally meant the received or established doctrine, and heterodoxy signified that different from it, so that it has come to be said with considerable truth, "Orthodoxy is my doxy, and heterodoxy is your doxy!" An **apostate** is one who forsakes his former principles or party, always used in a bad sense, and generally with reference to a departure from a former profession or belief—from Gr. *apostasia* (*apo*, from, and *stasis*, a placing or standing). A somewhat similar word in meaning originally was our word **runagate**, which has come to signify a fugitive or deserter, from some fancied connection with running away, instead of through the F. *renegat*, from medieval L. *renegatus*, from *renego* (*re*, again, and *nego*, I deny), one who renounces his faith. We have **renegade** still in English, but it is as frequently used for a mere "deserter," and we have also a **runaway** with this meaning also. When people carry their religious zeal too far, they are spoken of as enthusiasts or as fanatics. **Enthusiasm** is a Greek word for inspiration or possession of a divine spirit (from *en*, in, and *theos*, a god), yet in the eighteenth century it was the regular word for **fanaticism**, which originally meant belonging to a temple—L. *fanaticus*, from *fanum*, a temple (perhaps from *fari*, to speak, to dedicate). A church is still occasionally referred to in poetry as a **fane**. The Romans applied the word *fanaticus* especially to the frantic priests of Mars and Cybele, and found no difficulty in extending it to madness in general. Madness and prophetic inspiration are identical in the opinion of savages, among whom all lunatics are sacred, and the ancient religions had not outgrown this idea. *Vates*, the Latin for prophet, also bard, poet, is properly the "raging seer"—genius and madness as thought to be nearly allied. We read of "the poet's eye in fine frenzy rolling"; while Dryden says, "Great wits are sure to madness near allied, And thin partitions do their bounds divide." At all events, the AS. *wod*, insane, is cognate with the L. *vates*—compare Ger. *Wuth*, and compare **vaticinations** (from *vates*), prophecies or predictions. Closely connected with this is the word **profane**, from *pro*, before, and *fanum*, the temple—literally, before the temple, that is, outside the temple,

and so, common. It was used originally to denote that which was not specially sacred, as in the phrase "sacred and profane history," but it gradually degenerated in meaning until it has come in the word **profanity** to signify what is unholy, impious, impure, and irreverent. Etymologists give two possible derivations of the word **bigot**. One makes it Norman *bigot*, an oath, according to Du Cange, sworn by Rollo, Duke of Normandy, when called upon to kiss the foot of Charles, King of France, in homage—"*Ne se Bigot!*" "Not so, by God!" On which the king's court called him *bigoth*, a name which afterwards attached to the Normans. Others derive it from the Flemish *beghard* or *beguire*. A *beguinage* is an establishment of pious ladies brought together without conventual vows. *Bigote* is also the Spanish for whisky, whence say others the word meant first a fierce bravado, and afterwards a fiery zealot. The word **martyr** originally signified no more than a witness, like the Greek word *martur*, a witness, but it is now applied to one who died in defence of the Gospel, or who bore witness to his belief by suffering persecution or death for it; and **martyrdom** means the death or sufferings of a martyr, and **martyrology** is a history or register of martyrs.

Before closing, there are two or three names used in the religious world which it may be well to notice. These are Tractarianism, Ritualism, and Ultramontanism—names, however, given not by friends but by opponents. The name **Tractarianism** comes from the word "tract," derived from *tractus*, the past part. of the L. *traho*, to draw, and was originally applied to a quantity of land or water of considerable extent, as we still speak of a tract of country, and not generally a small region or district. By-and-by it came to signify a small treatise on any particular subject, especially in pamphlet form (but not by any means *drawn out* to any length, as the name would seem to imply)—the signification which it still has; and the name of Tractarian was originally given to those who in the Church of England held the doctrine promulgated in what were published as "Tracts for the Times" during the years from 1833 to 1841. These were fully avowed in Tract No. 90, although the preface to the first volume contained

an oracular announcement which very properly inaugurated these memorable publications, indicating as it did, with great precision, the theological system which they were meant to propagate and defend. The announcement was this: "The sacraments, and not preaching, are the source of Divine grace." **Ritualism** (from L. *ritus*, a religious usage or ceremony) originally signified the observance of prescribed forms of worship in religious service, and sometimes the code of ceremonies observed by an organisation, such as the ritualism of the freemasons; but it has been very generally applied to the excessive and prominent observance of such forms especially by the Church of England, as a natural development of the Tractarian movement, although not one contemplated by the leaders of that movement, mostly characterised by special vestments at the celebration of the communion, lighted candles, incense burning, water mixed with wine, elevation of the elements, processions with crosses, banners, &c. **Ultramontanism** (from L. *ultra*, beyond, and *montanus*, belonging to a mountain, *mons*, *montis*) has come to signify extreme views regarding the rights of the Pope. **Ultramontane** meant beyond the mountains (*i.e.*, the Alps), and was applied by the Italians to describe the heathen nations such as France and Germany; but as the district so described would be determined by the point of view from which it was looked at, this meant the south or Italian side when employed by the nations north of them, so that when the phrase was used not in a geographical but in a religious sense, it came to signify the views of the Italians or extreme party in the Church of Rome—extreme views as to the Pope's rights, prerogatives, and supremacy.

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